

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-sixth Year—Number Nine.

CHICAGO, U. S. A., AUGUST 1, 1935.

Subscription \$1.50 a Year—15 Cents a Copy.

GROTON SCHOOL ORGAN HAS SPECIAL FEATURES

WORK OF AEOLIAN-SKINNER

Unenclosed Positif Is Playable from Choir—Entire Instrument on Low Wind Pressure—Placed in Beautiful Chapel.

In the beautiful chapel of the Groton School at Groton, Mass., the Aeolian-Skinner Organ Company is installing the three-manual organ which is to be ready for the opening of the school year. There are several unusual features in this instrument. The entire organ will be on light wind pressures, with three inches on the great, three and one-half inches on the swell and five inches on the choir. Another feature is an unenclosed positif organ, on two and one-fourth inches wind. The positif will be played from the choir manual. The pedal is almost wholly independent, with fourteen full sets of pipes.

Following is the stop specification of the instrument:

GREAT ORGAN.
Sub Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Cute Harmonique, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Grosse Quint, 5 1/2 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grosse Tierce, 3 1/2 ft., 61 pipes.
Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Full Mixture, 4 rks., 244 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbel, 3 rks., 183 pipes.

SWELL ORGAN.
Flute Conique, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Echo Viole, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Plein Jeu, 6 rks., 366 pipes.
Vox Humana, 8 ft., 61 pipes.
Bombarde, 16 ft., 73 pipes.
First Trompette, 8 ft., 73 pipes.
Second Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
*Viole, 8 ft.
*Gedeckt, 8 ft.

*Old processional organ removed and relocated and reservoir added.

POSITIF ORGAN (Unenclosed).
Rohrflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Sifflette, 1 ft., 61 pipes.
Scharf, 4 rks., 244 pipes.

CHOIR.
Quintaton, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Lieblichflöte, 4 ft., 73 pipes.
Zauberflöte, 2 ft., 61 pipes.
English Horn, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Trompette Harmonique, 8 ft., 73 pipes.

PEDAL ORGAN.
Contre Basse, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute Conique (Swell), 16 ft.
Grosse Quint, 10 1/2 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Quint, 5 1/2 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Flute Harmonique, 4 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Fourniture, 3 rks., 96 pipes.
English Horn (Choir), 16 ft.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.

HEALEY WILLAN, NOTED CANADIAN AND PRESIDENT OF C. C. O.



GOES TO CORNELL POSITION

Luther N. Noss to Be Organist During Leave of Harold D. Smith.

Professor Harold D. Smith, who has presided over the organs at Cornell University for several years, will take a leave of absence of one year and Luther N. Noss has been appointed to take his place. Mr. Noss will be assistant professor of music and university organist.

Mr. Noss is the son of the Rev. Henry Noss of Austin, Minn. In 1931 he was awarded a scholarship at Yale at the conclusion of his freshman year there, and in 1932 he won the Ditson fellowship of \$2,000 for a year's study abroad. The following year he was awarded the Ditson fellowship again. Mr. Noss studied in Vienna and Rome. In addition to his other duties at Cornell he is to direct the university choir and play at Sunday services in the chapel.

Free Methodists Continue Organ Ban.

Instrumental music will be barred from Free Methodist churches for another four years at least. This was decided June 24 at Winona Lake, Ind., by a vote of delegates attending the quadrennial general conference of the church. The question is one which had been discussed since the conference opened and which has been before the denomination in former years. The vote was emphatic in opposition to this so-called "modernization." Use of organs and pianos is favored by most of the younger members of the denomination. Older members feel that the musical instruments would detract from the singing and make the music more mechanical and not music from the "soul."

CAMBRIDGE CHURCH BUYS KIMBALL ORGAN

SCHEME FOR THREE-MANUAL

Instrument to Be Installed Next Winter in First Church of Christ, Scientist, Designed Along Traditional Lines.

A large three-manual organ, to be completed next winter, is being built by the W. W. Kimball Company for First Church of Christ, Scientist, on Harvard Square, Cambridge, Mass. It is to be an instrument with a complete diapason chorus in the great, a geigen diapason chorus in the swell and a well-designed choir division. There will be eight full sets of independent pedal pipes, aside from extensions. The specification is along traditional and conservative lines. The mechanical equipment will include twenty-two couplers, forty remote control combination pistons, five reversibles, sforzando and mezzo sforzando pedals and pistons to release 16-ft. stops and couplers.

Following is the complete stop specification:

GREAT.
Double Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
French Horn (from Choir), 8 ft., 61 notes.

SWELL.
Contra Salicional, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Wald Horn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR.
Spitz Flöte, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL.
Open Diapason, 16 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Salicional (from Swell), 16 ft., 32 notes.
Spitz Flöte (from Choir), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Open Flute, 8 ft., 32 pipes.
Spitz Flute (from Choir), 8 ft., 32 notes.
Super Octave, 4 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Trombone, 16 ft., 32 pipes.
Wald Horn (from Swell), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

Year's Recitals at Vassar.

Vassar College has just issued in a bound volume the programs of thirty-three organ recitals, twenty-four chapel services and four concerts given in the college year 1934-35. The programs and the annotations by the Vassar organist, Professor E. Harold Geer, provide a book of value to every organist. The composers represented on the programs are listed, and a summary of the recitals shows seven devoted to Bach, one each of Handel, Widor, Franck, Mendelssohn and others, three of German compositions, with two each of American, English, Italian and French compositions.

DEATH TAKES C. E. MOREY

Organ Builder Passes Away at Utica, N. Y., After Long Illness.

Clarence E. Morey, a veteran organ builder of Utica, N. Y., died in that city June 20. Death followed a long illness.

Mr. Morey entered the organ construction business in 1893 with another Utican under the firm name of Morey & Barnes, taking over the factory equipment of John G. Marklove. Mr. Morey bought out his partner's interest and built a new plant in 1901. In 1925 he built a larger factory in Champlain street. For several years he also had been associated with the firm of Earl B. Worden & Co., Utica dealers in pianos and talking machines.

Mr. Morey is survived by his widow, who was Miss Jean Brockett, and two sons—Frank B. of Albany and Nathaniel B. Morey of Hamburg, N. Y.

Coke-Jephcott on Guilman Faculty.

Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, New York, will conduct a course devoted to boy choirs at the Guilman Organ School during the next season. The Berolzheimer scholarships will again be offered for the season of 1935-36. Application for these must be made before Sept. 15.

Gaul's Work for String Orchestra.

Dr. Harvey B. Gaul's suite for string orchestra, "Three Palestinian Pastels," will be played in the early fall by the Pittsburgh Symphony, under Antonio Modarelli; the Detroit Symphony, under Ossip Gabrilowitsch; the Altona Symphony, the Beaver Valley Symphony and the Wheeling Symphony.

MRS. WILBUR T. MILLS OF COLUMBUS IS DEAD

CLOSE OF NOTABLE CAREER

Served One Church Thirty-three Years
— Taught Thirty-four Organists
Holding Positions in Home City
— Founded A. G. O. Chapter.

Mrs. Wilbur Thoburn Mills, A. A. G. O., for a generation one of the most prominent organists and all-around musicians of Columbus, Ohio, died in that city June 22 of an embolism which developed after an operation which she had undergone three days previously. She had served as organist of the Broad Street Methodist Church nearly thirty-three years when she retired two years ago and the organists of thirty-four churches of Columbus had been her pupils—a remarkable record.

Mrs. Mills, whose maiden name was Minnie Luse, was born sixty-three years ago. She had been a resident of Columbus for forty-five years, moving to that city from Lancaster, Ohio. She received her first musical training from her father, the late J. D. Luse, who was for many years a teacher of public school music and was the author of school texts. She later studied with Edward Schirmer and with George W. Andrews of Oberlin.

Together with Rowland Dunham, former organist at the First Congregational Church and now of Boulder, Colo., she founded the Central Ohio Chapter of the American Guild of Organists. She prepared many candidates for the Guild examinations and always took an active part in the chapter's work. She was dean of this chapter for five years.

Mrs. Mills was often called upon to dedicate organs, and was heard in recitals in many important cities throughout the Middle West. She played the dedication recital on the Columbus Memorial Hall organ twenty-six years ago. For ten years she was official organist for the Mount Vernon, Ohio, May festival, serving as accompanist both on organ and piano for distinguished artists. She was for many years an active member of the Women's Music Club.

Mrs. Mills is survived by her husband, a prominent Columbus architect, and by a son, Thoburn Mills of Cleveland; a daughter, Mrs. Leonard G. Latham of Wellesley Hills, Mass.; three grandchildren, a brother, Herbert Luse of Portland, Ore., and two sisters, Mrs. Herbert Scott, wife of a well-known Pittsburgh Methodist minister, and Mrs. H. W. McCloskey, wife of Dr. McCloskey of Columbus. Mrs. Mills was a member of the Broad Street Methodist Church of Columbus.

Summer Lectures by Van Dusen.

Frank Van Dusen has remained at the American Conservatory for the summer term and has conducted weekly organ interpretation classes in Kimball Hall, where students have had the advantage of the four-manual organ. The works of Bach and Franck have been played, studied and criticized from the interpretative side. On July 2 the lecture on Franck was accompanied by performances of his compositions by Wilbur Held, Mario Salvador, Kenneth Cutler, Whitmer Byrne and George Leland Nichols. July 9 the lecture was on Bach and his works of the youthful period and Bach works were played by Edward Eigenschenk. In connection with the lecture on Bach (Weimar period works) July 16 the Little Fugue in G minor was played by Paul Esterly, the Toccata, Adagio and Fugue by Burton Lawrence, the Fantasia and Fugue in G minor by Mario Salvador, the Toccata and Fugue in D minor by Leland Nichols and the Cathedral Prelude and Fugue in E minor by James Cunliff. July 23 for the Cesar Franck lecture the Prelude, Fugue and Variation were played by Mario Salvador, the "Grande Piece Symphonique" by Burton Lawrence and the Fantasia in A major by Winston Johnson. July 30 Bach's chorale preludes from the "Little Organ Book" were the subject. Aug. 6 a recital was played by Edward Eigenschenk, including a set of the larger chorale preludes and the Chorale in B minor by Franck.

MRS. WILBUR T. MILLS



AMERICAN WORKS IN EUROPE

Middelschulte Plays Compositions of Organists of United States.

Dr. Wilhelm Middelschulte's summer holiday in Germany has been marked by several recital appearances, one of which took place in St. Paul's Church in his old home city, Hamm, in Westphalia. He opened with Handel's Concerto in G minor and included among his numbers the Bach Goldberg Variations, his "Symphony Contrapuntistica" on Bach Themes and a group which included a "Poem" by Mrs. Helen Westbrook, "Moonlight," by Blanche Schellinger, and Dr. Middelschulte's "Perpetuum Mobile." His registration and the masterly rendition of the entire program were the subject of an extended review in the *Westfälischer Anzeiger* of July 2.

Dr. Middelschulte played an entire program by living Americans in a recital at the Cathedral in Zürich, Switzerland, July 17. This was one of a series of recitals arranged by Viktor Schlatter, organist of the cathedral. The American offerings presented before a Swiss audience included: Bohemian Rhapsody, Smrz; Cantabile Espressivo, C. Albert Scholin; "Cosmic Quest," A. M. Berthelsen; "Fantasia Tragica," Becker, and Dr. Middelschulte's "Symphonie Contrapuntistica." Playing at Muenster early in July he made use of Liszt's "Ad Nos," based on the chorale of the Anabaptists, whose stronghold was in Muenster.

Death of William S. Sargent.

William S. Sargent, organist and choir director in Boston churches for sixty years, died July 10 at Schenectady, N. Y., after a year's illness. He was born eighty-three years ago in Newburyport, Mass. Before his retirement about three years ago he had been manager of a large music store in Cambridge, Mass., for about forty years. For thirty years Mr. Sargent was organist at the Commonwealth Avenue Baptist Church, Boston, and he was organist and director about eight years in Tremont Temple, Boston. He also was organist and choir director of the Bowdoin Square Baptist Church.

Graduation Recital of Henry Brooks.

Henry Brooks, a talented St. Paul organist and pupil of George H. Fairclough, gave a recital in Northrop Auditorium at the University of Minnesota May 17 as a graduation program after four years of work under Mr. Fairclough. He also played Eric DeLamarter's Organ Concerto at the university's commencement recital, using a score lent by Dr. DeLamarter, who studied under Mr. Fairclough and thus laid the foundation of his career as an organist. Mr. Brooks' recital was marked by performance of the following: Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Bach; Fantasia and Fugue on "Ad Nos, ad Salutarem," Liszt; Cantabile in B major, Franck; Finale of Symphony I, Verne.

THREE-MANUAL REUTER TO ALTON, ILL., CHURCH

FOR ST. PAUL'S EVANGELICAL

Specifications of Instrument to Be Installed by Lawrence, Kan., Builders in Fall — Entire Organ Under Expression.

The Rev. E. E. Hegemeier and the board of trustees of St. Paul's Evangelical Church at Alton, Ill., have awarded to the Reuter Organ Company of Lawrence, Kan., the contract to build the new organ for their church. The organ is to be a substantial three-manual of exceptional flexibility and color.

The specifications were prepared by Professor N. M. Boggess, director of music and organist of the First Presbyterian Church in Alton. Professor Boggess has embodied an especially fine complement of the softer accompanimental voices. The entire organ will be under expression, installed in plastered chambers, and with a large and beautiful case which will be furnished by the Reuter firm. The installation will be made in the early fall.

The Reuter firm was represented in the transaction by its factory representative, W. A. Brummer of Granite City.

Following is the stop list:

GREAT ORGAN.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Plauto Traverso, 4 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Chimes, 20 tubes.

SWELL ORGAN.
Flute Conique, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 notes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Horn, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 61 notes.
Spitz Flöte, 4 ft., 73 notes.
Sallcet, 4 ft., 61 notes.
Nasard, 2½ ft., 61 notes.
Plautino, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Dulciana, 16 ft., 61 notes.
Diapason, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Viola, 8 ft., 73 notes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 61 notes.
Dulcet, 4 ft., 61 notes.
Corno d'Amour, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Diapason, 16 ft., 12 pipes.
Flute Conique, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.

Death of Mrs. Walton L. Crocker.

Mrs. Agnes E. Crocker, wife of Walton L. Crocker, president of the John Hancock Mutual Life Insurance Company, died July 8 at her home in Boston. Before her marriage she had been organist and choir director of several Boston churches. Mrs. Crocker was born in Warsaw, N. Y., where her father, David Snyder, was a choral director. She went to Boston in her youth to study at the New England Conservatory, where she was a pupil of the late George Whiting. She later became a pupil of Arthur Foote. For a time Mrs. Crocker taught at the Perkins Institute for the Blind, where she became a close friend of Helen Keller. In 1896 Mrs. Crocker retired from professional work. She organized and conducted the Impromptu Club, a musical society for women, until her health failed.

Vittoria Mass on Air Aug. 7.

The choir of Columbia University, under the direction of Charles Henry Doersam, will give an interesting broadcast Aug. 7 at 4:30 p. m. New York daylight saving time, when the Spanish mass "Ave Maris Stella," by Vittoria, will be sung from NBC, over station WJZ and a national network.

IN THIS MONTH'S ISSUE

First Church of Christ, Scientist, Cambridge, Mass., will have large new three-manual Kimball organ, now under construction.

Specification is presented of new organ with unusual features which the Aeolian-Skinner Company is building for the famous Grotton School, Grotton, Mass.

Mrs. Wilbur Thoburn Mills, "mother of Columbus organists," passes away in the Ohio capital city.

Details of 1936 Guild examinations are announced by Dr. Charles Heinroth, new chairman of examination committee. List of those who passed the first examination for the choirmaster's certificate is announced by Frank Wright, retiring chairman.

Address delivered by J. B. Jamison on developments in organ construction and design before A. G. O. is published.

Reuter organ to be installed in new edifice of St. Paul's Evangelical Church at Alton, Ill.

EVANSTON INSTITUTE DRAWS

Over 150, from 25 States, at Northwestern Summer Conference.

Gathering from twenty-five states, from Massachusetts to Oregon and from Michigan to South Carolina, over 150 church musicians holding posts throughout the country attended the third annual summer institute of church and choral music sponsored by Northwestern University at Evanston during the week of July 8.

The intensive program evoked considerable favorable comment from the attending musicians, many of whom have come for two and three successive years. The inspirational lectures and demonstrations by Dr. and Mrs. Clarence Dickinson were among the high lights of the session. Dr. Dickinson's daily instruction in the fine art of organ playing proved to be rivaled in popularity only by Mrs. Dickinson's correlation of the art of worship and the art of music. Both Herbert E. Hyde and Stanley R. Avery contributed to the information of the choirmaster, holding actual demonstrations of choral technique and scanning the field of worthwhile contemporary church music. Of great interest to the singers was the course offered by D. A. Clippinger, in which the vocal niceties were approached from the angle of the choir-master.

Lectures on the treasures of the chorale by Paul Ensrud, and a lively open forum ably led by Horace Whitehouse completed the daily sessions. At the latter many a situation familiar to the choirmaster came up for discussion.

Hammond Organ in Chicago Hotel.

The large Bismarck Hotel in Chicago has installed a Hammond electronic organ and since the middle of July the programs played on the new instrument have recalled to old-timers the large organ which stood in the Great Northern Hotel some forty years ago and was one of the special attractions of Chicago. "Guests of the Bismarck," Roy Steffen, managing director, explained, "as well as Chicagoans, will have the pleasure of listening to the organ in the atmosphere of quiet peace and cordiality. In our lobby a flight up and away from the noisy street guests will find conditions inspiring them to a full enjoyment of the musical entertainment." Dean Herick, a theater organist, plays daily from 4 o'clock until 7 in the lobby and from 9 to 9:30 o'clock evenings in the Walnut or main dining room.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 308 South Wabash avenue, Chicago, Ill.

FORT MYER CHAPEL SCHEME PRESENTED

NEW ORGAN A THREE-MANUAL

Instrument Completed by M. P. Möller, Inc., for Army Post Near Washington Has Been Played by Several Organists.

The new three-manual organ built by M. P. Möller, Inc., for the United States army chapel at Fort Myer, Va., has been played by several Washington organists and others since its completion early in the spring, one of the events being a Guild recital by Miss Catharine Morgan of Norristown, Pa. The tonal resources of this unit in the group of instruments constructed for the army under the supervision of Robert P. Elliot are shown by the following stop specification:

GREAT ORGAN.

Violone Diapason, 16 ft., 61 pipes.
Diapason (I), 8 ft., 61 pipes.
Diapason (II), 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes, 8 ft., 25 bells.
Harp, 61 notes.
Celesta, 61 notes.
Tremolo.

SWELL ORGAN.

Liedlich Flöte, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Salcet, 4 ft., 73 notes.
Piaçolet, 2 ft., 61 pipes.
Sesquialtera, 2 rks., 122 pipes.
Mixture, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 97 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Dulcet, 4 ft., 73 notes.
Rohrmasat, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Dolcetin, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Harp, 59 bars.
Celesta, 4 ft., 61 notes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Violone Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 56 pipes.
Contra Dulciana, 16 ft., 32 notes.
Liedlich Flöte, 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 44 pipes.
Cello, 8 ft., 32 notes.
Hohlflöte, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Waldflöte, 4 ft., 32 notes.
Sesquialtera, 2 rks., 64 pipes.
Trombone, 16 ft., 44 pipes.
Contra Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Chimes, 8 ft., 25 notes.

Miss Verlinden Wins High Honor.

When she received her bachelor of music degree in organ June 22 Miss Blanche Verlinden, daughter of Mr. and Mrs. Edmond Verlinden, Milwaukee, also won the honor of having the highest average ever made at the Wisconsin Conservatory of Music, Milwaukee, in organ. Her final examination elicited an enthusiastic commendation of her playing of Bach from Dr. Wilhelm Middelschulte, who was an examiner. Her selections included Bach's Passacaglia, Vienne's First Symphony and Bonnet's "Variations de Concert." Miss Verlinden has played the dedicatory recitals at churches and funeral homes throughout Wisconsin. She is the organist for the Festival Singers, a sixty-voice choir, prominent in Milwaukee. Miss Verlinden received her teacher's certificate in 1933 and diplomas in 1934 in both piano and organ. She took her preparatory work at Marquette University and Milwaukee State Teachers' College. She is a member of the American Guild of Organists.

WHAT THEY ASK IN SAN DIEGO

Flandorf Receives Many Requests at Exposition Recitals.

Walter Flandorf of Chicago, who is spending the summer at the San Diego Exposition, playing the Hammond organ in the Ford exhibit, is also indulging a flair for research in connection with his two daily recitals, each an hour and a half long. Mr. Flandorf has been ascertaining the tastes of American audiences and while playing 214 request numbers has made some interesting observations.

"Three hours of organ program every day, even when interspersed with comment, is quite a thing to think out," he writes to THE DIAPASON, "and so I have been helping myself out by asking the audiences what they wish to hear. The ushers bring me down handfuls of request cards which have been filled out by the audience. I have been saving these cards for about a month and have accumulated over 1,500 of them, asking for about 450 different selections. Some fifty requests were for popular songs, which I do not play at all. Have never been able to respond to all the requests of any one day because of lack of time. And I try not to repeat myself oftener than once a week.

"The most asked for fifteen 'pieces' (in order of preference) are: Largo, Handel; Prelude in C sharp minor, Rachmaninoff; 'Liebestraum,' Liszt; 'Blue Danube' Waltzes, Strauss; 'William Tell' Overture, Rossini; 'Kamenoi Ostrow,' Rubinstein; 'Ave Maria,' Schubert; Serenade, Schubert; Largo from 'New World' Symphony, Dvorak; Toccata and Fugue in D minor, Bach; 'Oh Sweet Mystery of Life,' Herbert; 'Lost Chord,' Sullivan; 'The Rosary,' Nevin; Lullaby, Brahms; Second Hungarian Rhapsody, Liszt. Only the Bach surprised me. And Dr. Roland Diggle cleared up that mystery by telling me that the D minor Toccata and Fugue has appeared in two 'talkies' recently. But I am surprised at the number of 'straight' organ compositions which have been asked for. Some of these requests could be traced to previous performances by myself or Royal A. Brown (on the Spreckels organ). Some were requests of friends of the composers—several San Diegoans have asked for compositions of the late Dr. H. J. Stewart. And some, like the request for a Reubke Sonata, I suspect were from an organist in the audience. But others, especially all sorts of Bach compositions, are evidently more favored by the public than has been suspected.

"The most popular fifteen composers, judged by my cards, are in order of popularity: Schubert, Handel, Bach, Wagner, Liszt, Johann Strauss, Rubinstein, Rachmaninoff, Dvorak, Victor Herbert, Beethoven, Tchaikovsky, Verdi, Rossini, Sibelius, Wagner, with fourteen selections from his operas requested, leads in the number of compositions."

UNIFIED SERVICE BY ADAMS

Special Festival Evensong at Trinity M. E., West Brighton, N. Y.

Frank Stewart Adams, who stood on the top rung among theater organists of New York in the days when they were the musicians of the great "movie" houses, has revealed his musical versatility and firm background in the services he now presents at Trinity Methodist Episcopal Church, West New Brighton, Staten Island. Recently he arranged a unified service with the cooperation of the pastor, the Rev. George W. Roesch, Ph. D., in the form of festival evensong, the purpose being "to portray the close of day in poetry and music from ancient times to the present—its implication and significance in ritual and worship." In the service the organ and augmented choir were supplemented by a chorus and soloists.

It was Mr. Adams' purpose to arrange a completely unified service, every part having a definite relation to every other part and to the central idea. The prelude, Dubois' "Fiat Lux," was followed by the hymn "The Shadows of the Evening Hours." "The Guiding Pillar," from Gaul's cantata "Israel in the Wilderness," was accompanied by a reading of the story of the march of the Israelites, the Lord going before them in a pillar of fire. Dr.

N. LINDSAY NORDEN



N. LINDSAY NORDEN has been appointed conductor of the Reading Choral Society of Reading, Pa., for the fifteenth consecutive season. Mr. Norden is spending the summer at Osterville, Cape Cod, Mass., where he is developing his theoretical work on "A New Theory of Untempered Music." He has been giving a number of lectures on this subject during the year, one at the Franklin Institute of Philadelphia and another at the convention of the American Guild of Organists in New York City. He will have a volume of material ready for publication in a few months. Mr. Norden is planning interesting concerts by the Reading Society and will again have the support of members of the Philadelphia Orchestra.

J. Varley Roberts' Magnificat and Nunc Dimittis in C was followed by the festival anthem "Hail, Gladdening Light" by Martin, for which Mr. Adams had prepared illuminating descriptive remarks on the words and music. "Light at Eventide" was the sermon subject and other musical numbers were Sullivan's "The Long Day Closes" and Bornianni's "Now o'er Land and Sea."

The postlude was moved back to a place in the service proper, rather than as "a useless appendage at the end," and for it Mr. Adams played Bach's Toccata and Fugue in D minor.

Dedication in St. Ignazio, Rome.

Brother Roman, S. V. D., of St. Mary's Mission House in Techny, Ill., has received word from A. Dorfmeister, S. V. D., in Rome, Italy, concerning the dedicatory recital upon the new organ in the Jesuit church of Sant' Ignazio. The recital was played on May 26 by Ferruccio Vignanelli, a member of the Pontifical Institute of Sacred Music. The informal report stated that the recitalist's program was one which enabled the artist to display the entire gamut of the instrument's possibilities. All materials used and the complete construction of the organ are Italian. The organ has three manuals and fifty-two speaking stops. The console is situated in the sanctuary, the large chambers are in the choir galleries on each side and above each is a smaller chamber. Sig. Vignanelli included among other compositions on his program a Bach group, the Chorale in A minor of Franck, Karg-Elert's "Corrente e Siciliana" and works of several Italian composers of the present day.

Fichthorn's Orchestral Suite on Air.

A new work by Charles L. Fichthorn, A. A. G. O., prominent organist and member of the faculty of Missouri Valley College, Marshall, Mo., had its first performance over the air the night of July 25. Mr. Fichthorn's composition, entitled "California Suite," was played by the NBC Symphony Orchestra, Frank Black conducting. The suite is a composition in four movements and in the modern idiom.

AIR CONDITIONING FOR ORGAN PILCHER PLAN

WAY TO STOP HEAT DAMAGE

DePauw University Instrument Which Has Suffered from Excessive Temperature Being Rebuilt—To Have Cooling System.

Air conditioning for organs is being introduced by at least one progressive American builder. Henry Pilcher's Sons have been commissioned not only to rebuild the large organ at DePauw University, Greencastle, Ind., but to install a system which in future will prevent damage done by excessive heat. Uneven temperature conditions, including either excessive cold or excessive heat, are among the most frequent sources of organ trouble, causing grief by virtue of pipes out of tune and permanent harm as well. The solution planned by the Louisville builders will be watched with interest.

The three-manual Casavant organ built about eighteen years ago for the chapel at DePauw suffered considerable damage from the excessive heat and dryness of the air in the organ space, which is of very limited depth and extends from the floor to a very high ceiling. Called in for consultation by Professor Van Demman Thompson, Pilcher engineers made a careful survey of the condition of the organ, the cause, and the possibility of preventing a recurrence. A recommendation was made that the wind chests and other vital parts which have been badly damaged by the excessive heat be rebuilt and the whole organ be renovated and all pneumatic leather renewed. The Pilcher Company advised that it would be a mistake to go to the expense of restoring the organ to its original fine condition unless steps were taken to prevent a recurrence of the trouble and recommended that the organ chambers be air conditioned.

A contract has been signed with the Pilcher Company by Dr. G. Bromley Oxnam, president of DePauw, the organ has been dismantled and the console and other major parts shipped to the factory at Louisville, where they will be rebuilt. While the factory work is being done, engineers of Indianapolis will install a complete air conditioning system for the organ space, which will maintain the proper temperature and degree of humidity at all times. The organ is to be returned to Greencastle and completed in the chapel about Sept. 12, at which time Professor Thompson will return from the East, where he is spending his vacation.

SCHREINER RECITALS ON AIR

Programs to Be Broadcast from Salt Lake City Tabernacle.

Alexander Schreiner, who is back in Salt Lake City for the summer, but will return to his work at the University of California, Los Angeles, in the fall, has prepared the following programs for his radio recitals at the Salt Lake City Tabernacle in August and September:

Aug. 4—Great Fugue in G minor, Bach; "The Prophet Bird," Schumann; Pastorale from First Sonata, Gullmunt; Aria, "Bist Du bei mir," Bach; "Piece Heroique," Franck; "Will-o'-the-Wisp," G. E. Nevin.

Aug. 11—"Westminster Chimes," Vienne; Fugue in G major, Bach; Capriccio, Le-maigre; Toccata from First Sonata, Becker; "Panis Angelicus," Franck; Largo Appassionato, Beethoven.

Aug. 18—Dorian Toccata, Bach; "Jagged Peaks in the Starlight," Clokey; Allegro from Sixth Symphony, Widor; Sinfonia, Bach; "Ave Maria," Henselt; Intermezzo, Callaerts.

Aug. 25—Toccata in F, Bach; Finale from Second Symphony, Widor; Canon in B minor, Schumann; Air, Bach; Adagio, Mendelssohn; "Will-o'-the-Wisp," Jensen. Sept. 1—Allegro from Fourth Sonata, Gullmunt; Fourth Concerto in C major, Bach; "Indian Flute Call," Dillon; "If I Were a Bird," Henselt; Toccata in F, Colby; Finale, Franck.

Sept. 8—Passacaglia and Fugue in C minor, Bach; "Hunting Song," Mendelssohn; Toccata in B minor, Schreiner; Sketch in D flat, Schumann; "Toccata Jubilant," Diggle; Scherzo, de Mercaux.

Mr. Schreiner's recitals go on the air over the Columbia chain Sundays from 8:30 to 9:30 a. m., mountain time.

NEW MODEL IS ADDED TO DESIGNS BY WICKS

SMALL ORGANS IN DEMAND

Total of 195 Pipes and Twelve Reeds
in Latest Instrument with Inter-
esting Specifications—Fits
into Small Space.

Small organs are in demand today as they have never been before and the tendency of the present, as noted by organ builders, is toward placing instruments where in the past they have not been considered. To do its part in the multiplication of organs apparently has been the aim of the Wicks Pipe Organ Company of Highland, Ill., who have specialized in designing various types of these instruments. They now announce the latest addition to their list, which has tonal resources consisting of an 8-ft. flute, a salicional-dulciana, a geigen diapason and a 16-ft. reed subbass, a total of 195 pipes and twelve reeds. The whole is on three-inch wind pressure, the instrument is 8 feet 6 inches high, 5 feet 3 inches wide and 5 feet 5 inches deep, including the two-manual console, and all this is provided, with the ¼-horsepower blower placed in the organ or outside, for less than \$1,100.

The stop list derived from the resources named is as follows:

- GREAT ORGAN.**
1. Bourdon (T. C.), 16 ft., 49 notes.
 2. Geigen Diapason, 8 ft., 61 notes.
 3. Flute, 8 ft., 61 notes.
 4. Salicional, 8 ft., 61 notes.
 5. Flute d'Amour, 4 ft., 61 notes.
 6. Violina, 4 ft., 61 notes.
 7. Piccolo, 2 ft., 61 notes.
- SWELL ORGAN.**
8. Bourdon (T. C.), 16 ft., 49 notes.
 9. Geigen Diapason, 8 ft., 61 notes.
 10. Quintadena (synthetic), 8 ft., 61 notes.
 11. Stopped Flute, 8 ft., 61 notes.
 12. Oboe (synthetic), 8 ft., 61 notes.
 13. Viola, 8 ft., 61 notes.
 14. Flute, 4 ft., 61 notes.
 15. Violina, 4 ft., 61 notes.
 16. Nazard, 2½ ft., 61 notes.
- PEDAL ORGAN.**
17. Sub Bass, 16 ft., 32 notes.

18. Gedeckt, 8 ft., 32 notes.
19. Flute, 4 ft., 32 notes.
20. Violina, 4 ft., 32 notes.

In describing this latest small organ the Wicks Company states that the flute is of small scale to avoid a "muddy" effect. The designers believe that large pipes should not be used in a small organ of this type. The diapason is 50-scale, running to tenor C, with the bass connected to the flute.

"In the construction of a small organ," says the Wicks announcement, "freedom from trouble is most essential; furthermore the organ must be so built that the parts are easily accessible if any adjustments are necessary. Any one of these small organs may be placed against a wall and even the sides enclosed if desired, for tuning and servicing is done from the front. When the blower is located outside of the organ the chest is on the floor; when the blowing plant and rectifier are within the case it is elevated about twenty-four inches.

"During the past few weeks experiments have been conducted with pipes voiced on three-inch wind. The results were gratifying and as a result this pressure will be used on these small organs. As much power is obtained as on four-inch pressure and the quality of tone is improved."

Installations of the small Wicks organs are being made in many places and the factory is shipping them to England and to South Africa. A new sales studio has been opened in Philadelphia at 239 South Twenty-first street, with Frank V. Burton in charge.

EDWARD N. MILLER'S JUBILEE

Has Served Central Christian Church,
Peoria, Thirty-five Years.

July 7 was observed by the Central Christian Church of Peoria, Ill., as the thirty-fifth anniversary of its organist, Edward N. Miller, and likewise as the thirty-fifth anniversary of the pastor, the Rev. Dr. Cecil C. Carpenter, in the ministry, and his fifteenth as pastor of this church. The evening service, at which the anniversaries were celebrated, was simple, but was marked by addresses which showed the warm

EDWARD N. MILLER



regard for both men and by tributes from a large congregation. Mr. Miller was invited to speak over the air from station WMBD in the afternoon.

Edward N. Miller is a public accountant who has made church music his life hobby. He went to Peoria from the village of Table Grove, Ill., thirty-seven years ago. Table Grove did not have a pipe organ, and the instruments in Peoria fascinated the young man. He obtained permission to practice at the Central Christian Church. In July, 1900, he was appointed organist and he has served ever since then with the exception of a short period during which he was in Memphis. He has played for six pastors. One of the Peoria papers stated on the occasion of his thirtieth anniversary that "Mr. Miller is known and loved as an organist by the entire city." He has also played at the Scottish Rite Cathedral of Peoria for fifteen years and at the

Scottish Rite Temple of Bloomington for four years, in addition to which he has done much other Masonic work.

Miss Cramp Succeeds with School.

In addition to establishing the Brooklyn School of Music Education, of which she is the head, Miss Carolyn Cramp, F. A. G. O., the New York organist, has been busy with direction of the music at the Clinton Avenue Congregational Church of Brooklyn since May, 1934. In one of her season's monthly Sunday afternoon recitals at this church she played the following program: Concert Overture in C minor, Hollins; Chorale Prelude, "We All Believe in One God," Bach; Intermezzo, Rogers; "Romanza," Parker; "Finlandia," Sibelius; "Consolation," Mendelssohn; "Variations de Concert," Bonnet; Cathedral Prelude and Fugue, Bach; "Goblin Dance," Dvorak; Berceuse, Dickinson; Toccata, Jepson. Miss Cramp is preparing for the fourth season of her school in the fall. About twenty-four courses will be offered by a strong faculty.

Recent Recitals by Eigenschenk.

Edward Eigenschenk was heard in recital at the State Teachers' College, Milwaukee, July 23. Among other recent engagements of Mr. Eigenschenk were recitals at Immanuel Congregational Church, Dubuque, Iowa, June 23; a joint recital with Rudolph Reuter, pianist, for the American Conservatory, Kimball Hall, Chicago, July 3, and recitals July 7, 9 and 30 at Rockefeller Chapel, University of Chicago. Mr. Eigenschenk has given about thirty recitals during the concert season. He will continue under the management of Frank Van Dusen for the season 1935-36.

Officers of Harrisburg Association.

The Harrisburg Association of Organists met June 27 at the Pine Street Presbyterian Church and elected Alfred C. Kuschwa president. Other officers include: Miss Violette Cassel, vice-president; Miss Stella Kauffman, secretary; Miss Ruth Cox, financial secretary; Moordeen Plough, treasurer.

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BOY CHOIRS ---

NORMAN COKE-JEPHCOTT, F.A.G.O., F.R.C.O., Organist and Choirmaster of the Cathedral of Saint John the Divine, New York.

VOICE CULTURE ---

AMY ELLERMAN, noted recitalist and vocal teacher.

MUSIC and WORSHIP ---

J. V. MOLDENHAWER, D.D., Pastor of the First Presbyterian Church, New York.

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IN or OUT

IN the summer of 1933 the Estey Organ Company was declared bankrupt. In September of that year substantially all the physical assets of the bankrupt estate were purchased from the Trustee in Bankruptcy and the business resumed operations. In November the Estey Organ Corporation took title to the business. Therefore, except for the period from May twenty-sixth, 1933, to September twenty-sixth, 1933, the business has been operating continuously since 1846.

By traditional association, the name of ESTEY is peculiarly identified with the reed organ business, but let it be remembered that ESTEY has built more than 3,000 pipe organs. The new Corporation has not only modernized the reed organ line, but has built a substantial number of fine pipe organs.

If, as rumors put it, the business were being operated for the purpose of liquidating the Raw Materials and Work in Process which were purchased from the Trustee in Bankruptcy, it is reasonable to assume that purchases of materials and supplies would be a relatively small amount. Yet the new Corporation has disbursed for these items an amount which is one and one-half times the purchase price of the entire business.

It may be that some of our fellow builders are guilty of wishful thinking in making such statements as "Estey is no longer in business," or "Estey does not build pipe organs," or "The Estey business is being liquidated." It may also be that the continuance of ESTEY as a formidable competitor is the cause of the irritation from which spring unfounded rumors.

ESTEY ORGAN CORPORATION
BRATTLEBORO VERMONT

Play Frank H. Colby's Works in Los Angeles; Sessions Appointed

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 12.—One of the most interesting events of the month was an evening service at the First Methodist Church at which all the music was from the pen of Frank H. Colby. S. Earle Blakeslee, the director, and Irene Robertson, the organist, are to be congratulated not only on a beautiful service but on being the first so to honor a local musician.

The organ numbers played were the Fantasia, Serenade, Toccata and Andante in E flat and a Postlude in D. All five pieces are individual in style, melodious, written with a full knowledge of what is effective on the organ, and churchly in spirit. Among the other numbers the fine anthem "Jubilate," the soprano solo, "Father in Heaven," sung by Lora May Comer, and the lovely "Ave Maria," sung by Catharine Rue, appealed to me. It was good to hear again parts of the Mass in B flat, a work for which I have a high regard.

All of the music was distinguished by an easy flow of melody and varied color. Most of all it showed a directness of expression and constructive technique. I have said before and I say again that it is a great pity that his many other activities do not leave this fine musician more time for composition.

Archibald Sessions has been appointed to take the place of the late Walter F. Skeele as university organist and head of the organ department at the University of Southern California. It is pleasant to be able to welcome Mr. Sessions back to Los Angeles, and his many friends both here and in the East wish him every success in his new work. There has been some talk of making more use of the fine organ in Bovard Auditorium and it is hoped that Mr. Sessions will plan recitals along the lines of those given so successfully by Alexander Schreiner at the University of California at Westwood.

The last of the present season's recitals at St. Paul's Cathedral was given by the cathedral organist, Dudley Warner Fitch, June 24. From all the accounts that have reached me this was a great success. Among the numbers played were the Chorale and Fugue from Guilman's Fifth Sonata, the "Legend of the Mountain," by Karg-Elert, the Diggle Passacaglia and Fugue and numbers by Rheinberger, Bach, Clokey, etc.

During the summer school at U. C. L. A. weekly recitals have been given by Miss Winifred Smart and Russell Hancock Miles of the University of Illinois. Miss Smart has played four and Mr. Miles two recitals. There has been a splendid attendance and the recitalists are to be congratulated on fine playing and interesting programs. On July 3 Miss Smart's program was made up of works by American composers and on July 10 Mr. Miles played his splendid "Sonata Cromatica." What a fine work this is, with its stunning finale! The audience accorded the composer a great reception.

With a letdown in organ music I would urge every organist to take in as many of the Hollywood Bowl programs as possible. The programs have been excellent and the mere fact of listening to such concerts cannot fail to help you in your work during the coming season.

Leaves Rochester for Boston.

Lawrence S. Frank, organist of the Lake Avenue Baptist Church at Rochester, N. Y., has gone to Boston, where he has accepted an executive position in the music demonstration and sales division of the E. C. Schirmer Music Company. He will return to Rochester after five weeks' preliminary work to continue as organist of the Lake Avenue Church until Sept. 1, when his resignation becomes effective. Mrs. Hazel M. Turner, graduate student in the Eastman School of Music, is organist in his absence.

ARCHIBALD SESSIONS, WHO TAKES CALIFORNIA POSITION



TOWER VICTIM OF FRICTION Grand Rapids Organist to End Service of Twenty Years.

Harold Tower, organist and choir-master of St. Mark's Episcopal Church at Grand Rapids, Mich., for the last twenty years, was requested on July 14 to resign, effective Aug. 8, as the result of friction with the rector. He refused to do so and explained that he had voluntarily offered his resignation last May and less than two days later had been requested by the vestry to withdraw it.

"I do not care to resign again," he said.

Before the coming of the Rev. H. Ralph Higgins to St. Mark's Church, Mr. Tower had served with four different churchmen in charge of the parish—Dean Francis S. White, Dean Leslie F. Potter, Archdeacon Lincoln R. Vercoe and the late Dean Charles E. Jackson, whom Mr. Higgins succeeded. Mr. Tower and the late Dean Jackson were on terms of especially close friendship. In memory of Dean Jackson Mr. Tower founded the Charles E. Jackson Club, made up of young men who are graduates from the choir. Plans for a big choir reunion to include members over the twenty years of Mr. Tower's service, which were already scheduled for Aug. 4, will go forward unhindered.

In addition to making St. Mark's choir one of the choirs of recognized musical standing in the Midwest, Mr. Tower has been active in musical enterprises for the whole city and has enjoyed great popularity in his church. He was for fifteen years accompanist of the Schubert Club and for twelve years director of the St. Cecilia Chorus. The past year he directed the Excelsior Male Chorus, and trained the huge chorus which sang in the May festival production of Verdi's "Requiem" in the Civic Auditorium. He also established last year the Minnesingers, a male chorus singing for recreation and cultural advancement.

Mr. Tower has been for years a member of the Rotary and Torch Clubs and a board member of the Grand Rapids Music Teachers' Club. His historical organ recitals in St. Mark's have attracted much interest.

Big Season for Kettring's Choir.

Donald D. Kettring's motet choir at the Market Square Presbyterian Church of Harrisburg, Pa., had a season that reflects great credit on its director and personnel, as summarized in a handsomely mimeographed booklet presenting a record of the year. The "highlights" of the season include a list of more than thirty special services at which such offerings as Mendelssohn's "Elijah," Saint-Saens' Christmas Oratorio, Bach's "St. Matthew Passion," Candlyn's "The New Jerusalem" and Thiman's "The Parables" were presented. The list also includes the annual candlelight carol service, the Easter carol service and, finally, on May 18 a trip to New York to sing at the great festival in honor of Clarence Dickinson at the Riverside Church. "Sanctuary hours," which were musical

worship services in miniature, were broadcast from station WHP every Sunday evening from 6 to 6:30. There were twenty-eight of these. The yearbook contains a list of all the anthems in the season's repertory.

L. D. Phelps, Veteran Pipemaker, Dead.

Leon D. Phelps, a veteran pipemaker known throughout the organ trade, died at his home, 39 Lenox street, Hartford, Conn., on July 3. Mr. Phelps was 67 years old. He was a native of Westfield, Mass., and learned his trade at the factory of the Hedges Pipe Company, which in the early years was a prominent concern. He was employed by Edwin B. Hedges continuously from 1888 to 1911. Then he moved to Hartford and was on the staff of the Austin Organ Company for eighteen years. Mr. Phelps is survived by his widow, Mrs. Emma C. Phelps, and four sons.

CHURCH TO ENLARGE MUSIC

Aeolian-Skinner Three-Manual Part of Plan at Springfield, Mass.

The Church of the Unity at Springfield, Mass., is to install a three-manual Aeolian-Skinner organ, the contract for which was awarded in July. The new instrument will be a part of a plan of enlargement of the musical program of the church. A chorus choir consisting of professionals is being organized, and the chapel is to be reconstructed. The resources of the organ are shown by the following stop specification:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.

SWELL ORGAN.

Geigen, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 2 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Viole, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton (Great), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt, 8 ft.

Blind Organists Marry in Chicago.

Miss Aloah Elk, blind organist and ward of the Dallas, Tex., Elks' Club, was married in Chicago July 19 to William Parks, 30 years old, also a blind musician, and for the last five years organist at St. Ita's Church on Broadway. The wedding took place in St. Ita's and the ceremony was performed by the Very Rev. C. J. Quille in the presence of more than 1,000 people.

COMPOSITIONS BY

Garth Edmundson

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Imagery in Tableaux (Theme and Variations)	1.25
Bells Through the Trees	.60
An Easter Spring Song	.60
To the Setting Sun	.50
Humoresque Fantastique	.75

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119 West 40th Street New York, N. Y.

Young Blind Woman Passes A. G. O. Test; Girl from Indiana

E. FRANCES BIERY

Tucked away in the list of those who passed the examination for academic membership in the American Guild of Organists for 1935, as published in THE DIAPASON last month, is the name of Miss E. Frances Biery of Dayton, Ind., a blind woman organist only 20 years old who won the associateship certificate.

For the last five years Miss Biery has studied organ with Professor W. T. Shannon of the Indiana State School for the Blind in Indianapolis. She was graduated from this institution this spring and one of the events of the school's commencement was a piano and organ recital by Miss Biery. In her program the young blind artist included the Passacaglia and Fugue in C minor by Bach.

Miss Biery's first public recital was given in January, 1933, before the Chicago Club of Women Organists in the Kimball Organ Salon, Chicago. The latter part of June of this year the club honored Miss Biery at a luncheon in Chicago, when it was announced she was elected the club's first honorary member.

Miss Biery's second performance of her career occurred at the North Side Methodist Church, Indianapolis, in 1934. This recital was sponsored by the Indiana Chapter, American Guild of Organists. On this occasion she played the following selections: "Marche Religieuse," Guilman; "Lied," Dethier; Grand Sonata in E flat, Dudley Buck; "Morning Mood," Grieg; Toccata in D minor, Bach; Grand Chorus, Guilman. Since this recital Miss Biery has appeared on two of the programs of the Indiana Chapter.

While attending the Indiana State School Miss Biery not only studied the organ, but spent nine years in piano study and a year and a half in voice. Under Professor Shannon she also took harmony, counterpoint and history of the organ. Miss Biery is to continue her study of the organ at the American Conservatory of Music in Chicago beginning this fall.

Death of N. J. Elsenheimer.

Dr. Nicholas J. Elsenheimer, prominent pianist and organist, died July 12 at Limburg, Germany. Dr. Elsenheimer was born in Wiesbaden June 17, 1866, and studied under G. Jakobsthal in Strassburg. He received the degree of LL. D. at Heidelberg. In 1890 he came to the United States to teach piano and theory at the Cincinnati College of Music, remaining there until 1906, at the same time being active as organist of several churches. In 1907 he settled in New York, where he was principal teacher of piano and dean of the Granberry Piano School, a post which he held for twenty-six years. For many years he was organist of the Church of St. Ignatius Loyola. As a composer he wrote a number of works for the Catholic service, among them a Mass in E flat, which was sung at St. Patrick's Cathedral, New York, under the direction of Pietro Yon. He also composed several orchestral works.



among them a Scherzo played by the Cincinnati Symphony under Dr. Ernst Kunwald, "A Song of Eden" and "Through Night to Light."

Prize Compositions Broadcast.

The organ composition and anthem which were awarded prizes at the general convention of the American Guild of Organists in New York were the featured numbers on a special program dedicated to American organists broadcast over an NBC-WJZ network July 16. Leon Verrees' Improvisation on "O God, Our Help in Ages Past," which won the prize offered by THE DIAPASON, was played by Dr. Charles Heinroth and the anthem which won the H. W. Gray prize, by Porter Heaps, Chicago, "Thanksgiving for All Created Things," was sung by the Gothic Choristers under the direction of Walter Koons. William Meeder, NBC organist, was the accompanist.

Miles I.A. Martin of St. John's Parish, Waterbury, Conn., has sailed for France to take a summer course at Fontainebleau, studying under Dupré. He will also journey to Solesmes to hear the plainsong as sung by the Benedictines at their monastery.

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ORGAN BUILDERS MEET IN NEW YORK ON AUG. 28

MANY PROBLEMS TO COME UP

Questions of Vital Importance to the Industry Will Be Subject of Committee Reports—Annual Election Is to Be Held.

The third annual meeting of the National Association of Organ Builders is to convene at the Hotel Commodore, New York City, Aug. 28, at 10 a. m. Eastern daylight saving time. This promises to be a most important conference of the organ builders of the country on matters of vital importance to the industry and its progress during the coming year. Committees have been appointed by President Adolph Wangerin to submit reports and recommendations for discussion. One committee will report on the advisability and possibilities of a voluntary agreement for the elimination of unfair trade practices. This committee has arranged conferences with experts of the United States Department of Commerce and the Federal Trade Commission to obtain information relative to the making of a form for such an agreement. Another committee is to report on suggestions for popularizing the use of organs and stressing the value and necessity of adequate care and attention to obtain the best results from organs in use. A third committee will consider and report on the most effective means of educating the musical public in the difference between genuine organs and instruments producing synthetic organ music, the advisability of intelligent industrial co-operation with the development of electronic organs, and the introduction of protective measures to safeguard the future of the organ industry.

The annual election of officers will be held to choose successors to those named for one year at the last annual meeting. The present officers are: President, Adolph Wangerin, Milwaukee,

Wis.; vice-president, C. B. Floyd, West Haven, Conn.; directors, B. G. Austin, Hartford, Conn.; Wallace W. Kimball, Chicago; Arthur H. Marks, New York; Gerald W. Pilcher, Louisville, and Alfred R. Pratt, Kendal Green, Mass. Lewis C. Odell, New York, independent of any industrial connection, is secretary-treasurer.

The association has at present a roll of thirty-eight active and associate members in good standing, including organ builders and maintenance and supply houses.

The usual luncheon for those in attendance is being arranged as a feature. Prospective members are invited to get in touch with the secretary-treasurer at 1404 Jesup avenue, New York City, for information as to the requirements for membership and to arrange to attend the meeting.

Program by Arthur G. Bryan.

Under the direction of Arthur G. Bryan, F. A. G. O., the augmented choir of the Muhlenberg Memorial Lutheran Church of Philadelphia gave a musical program June 5, assisted by Marguerite Barr McClain, contralto, and a harpist, a violinist and a cellist from the Philadelphia Symphony Orchestra. The instrumental ensemble numbers for violin, 'cello, harp and organ included: Arioso, Handel; Pastorale, Guilmant; "Sanctissima," Correlli; "Album Leaf," Wagner, and "Seraphic Song," Rubinstein. Mr. Bryan played Bach's Fugue in C minor, the Andante from Handel's Tenth Concerto and Horman's "The Curfew." The choir sang Martin's "Hail, Gladdening Light," "A Prayer for God's Presence," Thompson, and "O Sing unto the Lord," Goldsworthy.

Erie Position for Miss Rubner.

Miss Florence Rubner, for over seven years organist and choir director of the Lutheran Church of the Good Shepherd, Mount Vernon, N. Y., has moved to Erie, Pa., where she has been appointed organist and choir director of the First United Presbyterian Church of that city.

SUMMER RECITALS A CHICAGO FEATURE

TUESDAY EVENTS ARRANGED

Melville Smith, Leo Sowerby, Wilbur Held and Harold Cobb Play for A. G. O. Chapter at Fourth Presbyterian Church.

The Illinois Chapter of the American Guild of Organists is the sponsor and the Fourth Presbyterian Church of Chicago offers the setting for a series of weekly summer recitals, supplementing the series at Orchestra Hall in the winter, which has attracted goodly audiences. The first recital was played July 16 by Melville Smith, professor of music at Western Reserve University, Cleveland, who was the guest of the chapter. He was followed July 23 by Leo Sowerby, organist and choir-master of St. James' Episcopal Church. July 30 Wilbur Held was the recitalist and on Aug. 6 Harold Cobb will give the program.

Professor Smith's program was as follows: Chorale in E major, Franck; Prelude and Fugue in G minor, Buxtehude; Chorale Preludes, "Von Gott will ich nicht lassen" and "In Dir ist Freude," Bach, and "Jesu Leiden, Pein und Tod," Johann Caspar Vogler; Concerto in C, Bach; Passacaglia, Aaron

Copland.

The performance attained its best in the Franck Chorale. It and the closing number seemed to command the strongest appeal to the audience. The latter was played by request. The program on the whole was not such as to appeal to the general public, which had come out in larger numbers than the organists. This was due to a lack of variety in the registration and to the character of the compositions.

Mr. Sowerby had the assistance of Anna Burmeister, soprano soloist of the Fourth Church, in the following program: A Gothic Prelude, DeLamar; Fantasy in G major, Bach; Rhapsody No. 1, in D flat major, Howells; Songs of Faith and Penitence, "O God of Light," "O Jesus, Lord of Mercy Great" and "Thou Art My Strength," Sowerby; Prelude, Fugue and Variation, Franck; Toccata and Fugue in D minor (Doric), Bach.

An average of nearly 300 people have attended the recitals, showing most encouraging interest, considering the heat and other conditions. The imposing Fourth Presbyterian Church and its large and outstanding Skinner organ help to make this summer series a real privilege to Chicago organists.

Dr. Ray Hastings, organist of Temple Baptist Church and of the Los Angeles Philharmonic Orchestra, played two recitals at the San Diego Exposition July 9 and 10.

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Fortieth Season at Carnegie Music Hall Marked by Innovation

A survey of the fortieth year of the famous recitals at Carnegie Music Hall in Pittsburgh is afforded in the bound volume of programs for the season of 1934-35, issued in July by Carnegie Institute. The volume contains the annotated programs of all of Marshall Bidwell's recitals and a list of all the compositions played, arranged by composers. In his foreword Dr. Bidwell calls attention to the successful innovation of having groups from the music department of Carnegie Institute of Technology and the public schools appear on the Saturday programs. Of this he says: "As a result of this departure, new life was injected and greater variety imparted to the programs. The organ more than ever proved its inestimable value, not only as a solo instrument, but in effective combination with other instruments."

"Instead of confining the repertoire of 'the king of instruments' to the performance of organ music alone, it has been demonstrated that the service of this great organ attains its fullest value when it brings into use other instruments, thereby creating that wealth of inspiration only possible through the great concerted works of the masters. These innovations have resulted in a notable increase in attendance over that of the previous year, a fact which should be gratifying to those who have followed with interest the course of these historic recitals from their inception forty years ago."

At the Saturday and Sunday recitals of the season the number of vocal and instrumental compositions on the program reached a total of 828, while the number of works in which the organ was used alone or in combination with other instruments is 737. In the works in which the organ was used as a solo instrument 692 different pieces were played, representing 221 composers,

seventy-one of whom may be classified as American composers. In this enumeration individual movements of cyclical works are counted as separate pieces, but repeated numbers and encores are not included.

Broadcast by Nearing's Choir.

The choir of St. John's Lutheran Church, Allentown, Pa., under the direction of Dr. Homer Nearing, made a splendid impression with a program broadcast over the Columbia network July 13. The group of thirty-two voices featured the Mendelssohn motet "Hear My Prayer." Telegrams and letters were received from all parts of the country congratulating the choir and Dr. Nearing on the tone and musical understanding of the choir.

Organist and Husband Killed.

Mrs. Thomas Harper, a Los Angeles organist, and her husband, the Rev. Dr. Harper, of Chula Vista, Cal., were killed in an automobile accident in Missouri in July. Mrs. Harper, then Elsie Watkins Mills, moved to Los Angeles ten years ago with her first husband, a noted English singer, and played in the Wilshire Congregational Church before and after Mr. Mills' death. Dr. Harper, to whom she was married three years ago, was pastor of the Chula Vista Congregational Church.

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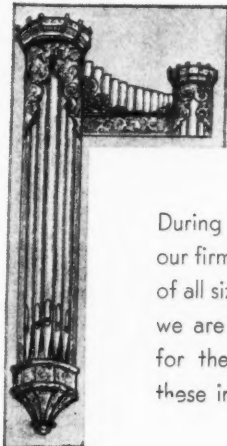
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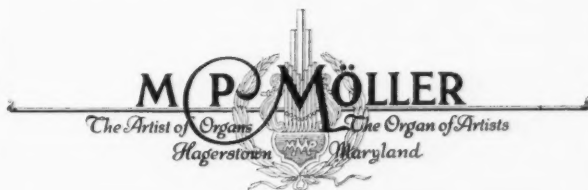
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New Choirmaster's Certificate Awarded to Six Who Pass Test

Six of a total of ten candidates who took the first examination of the A. G. O. for the choirmaster's certificate, a new feature of the Guild's work, passed the tests, according to an announcement by Frank Wright, chairman of the examination committee. The examination took place in April. The six who passed are:

Donald C. Gilley, Indianapolis, Ind.
Ralph A. Harris, Brooklyn, N. Y.
Warner M. Hawkins, New York.
Anne Versteeg McKittrick, Brooklyn, N. Y.

Robert Mills, Brooklyn, N. Y.
Newell Robinson, Philadelphia.
A new certificate is being prepared, and when ready it will be mailed to each successful candidate.

No credit is given for passing the paper work if the practical end has not been passed.

Dr. David McK. Williams and Professor Samuel A. Baldwin, examiners of organ at headquarters for the 1935 Guild tests, have made a report in which they throw important light on the work of the candidates. They say:

"In response to a request, we submit herewith our impressions of the work of the candidates at the organ during the recent examinations.

"The examiners expect that after a year's work on the prescribed pieces, the candidates play with unquestioned authority and musicianship. Mere technique is not enough. The matter of registration is of secondary importance, considering the limited time allowed to the candidate for practice. The examiners feel, however, that even with the minimum amount of registration, good taste and musicianship should be in evidence. It goes without saying that any candidate who, at the end of a year's practice, cannot play the pieces acceptably is not ready for academic membership in the Guild. With few exceptions the playing of the organ pieces was good, and some of it was excellent.

"It is in the work at the organ, apart from the actual playing of the pieces, that the majority of unsuccessful candidates fail. For both associateship and fellowship, the sight reading and transposition should be well-nigh perfect, both as regards time and notes, adequate even for an audience. As re-

gards the harmonization of a melody and a given bass, the work in general has been very unsatisfactory. We advise the candidates to work especially on these tests. Nothing reveals more clearly than these tests the lack of musicianship.

"The last item in the fellowship examination is improvisation. Here again, in the majority of cases, the result has been disappointing. We expect a clear and concise treatment of the given theme. Most subjects lend themselves to many treatments—prelude, postlude, phantasy, sonata movement; but whichever way the subject is demonstrated, the result should be musically convincing.

"We would like to end with a word of admonition. Students should give more time to the cultivation of their musical proclivities. The result of an examination following a period of cramming, even though the student may pass, will never be as beneficial to him as months and years of steady preparation. We feel that the associate examination is the stepping-stone to the fellowship, and that the successful fellow is well on his way to ripe musicianship, which through continued development he will undoubtedly attain."

Examination Dates Are Announced.

Dr. Charles Heinroth, the new chairman of the examination committee, announces that the 1936 fellowship and associateship examinations will take place May 28 and 29. The test compositions to be played by the candidates for the fellowship are:

Prelude and Fugue in G major, Bach (Peters edition, book 2; Widor-Schweitzer edition, volume 4).
Fifth Symphony, Vienne.

The associateship test pieces are:
Trio-Sonata No. 6 (first movement), Bach (Peters edition, book 1; Widor-Schweitzer edition, volume 5).
Second Symphony, Widor (with "Salve Regina" and Finale, revised edition).

The examination for the choirmaster's certificate will take place April 15 and 16. The test anthems selected are:

UNACCOMPANIED.
"Jesus, Once for Our Salvation," Anglo.
"Jesus, the Very Thought," Bairstow.
"Come, Let Us Worship" (Novello), Palestrina.

ACCOMPANIED.
"I Looked and Beheld," Willan.
"By the Waters of Babylon," James.
"And the Glory" ("Messiah"), Handel.

For further information address

Charles Heinroth, chairman examination committee, American Guild of Organists, 217 Broadway, New York City.

Meeting of Council June 28.

A meeting of the council was held June 28 at Temple Emanu-El, New York. Present were Messrs. Doersam, Ward, Harris, Richards, Sammond, Watkins, Baldwin, Sealy, Stanley, Blecker and Bingham, and Misses Darnell, Whittemore and Coale; also deans of chapters, as follows: Roy P. Bailey, Miss Alva C. Robinson, Laurinda Rast, Zillah L. Holmes, H. C. Peabody, Nita Akin, Uelma Clarke Smith, Mary M. Wilkins, Alfred Brinkler, Antoinette Hall, F. Arthur Henkel, Katharine E. Lucke, Franklyn Glynn, Ethel S. Brett, Russell S. Gilbert, William C. Webb and Lester T. Etter.

Colleagues were elected, as per published list.
A petition was received from a group of organists living in or near Harrisburg, Pa., for a chapter to be known as the Harrisburg, Pa. Chapter of the A. G. O. The warden was authorized to form such a chapter and to appoint the officers.

Upon motion, duly seconded and carried, in accordance with the majority vote of the convention in session this day, the 1936 convention is to be held at Pittsburgh, Pa.

Dr. Charles Heinroth was appointed to succeed Frank Wright as chairman of the examination committee, and the appointment was duly ratified by the council.

RALPH A. HARRIS, General Secretary.

Wisconsin Chapter Events.

The annual meeting of the Wisconsin Chapter was held at the home of Mr. and Mrs. Oscar Kirchner, Shorewood, Milwaukee, on the evening of May 21. The following officers for the year were elected: Dean, Miss Frieda Diekmann; sub-dean, Arthur Knudson; recording secretary, Mrs. Leona N. Whelan; corresponding secretary, Mrs. H. C. Henderson; treasurer, Mrs. Eva Wright; members of executive committee for three years, W. J. L. Meyer and Hermann Nott.

The social hour which followed was in the nature of a crystal shower for Miss Mary Powell, daughter of Mr. and Mrs. Rees Powell. Mrs. Rees Powell is a former dean of the chapter and chairman of the social committee, and Mr. Powell has served as president of the auxiliary ever since its organization. Their daughter, also a member

of the auxiliary, was our honor guest of the evening.

The final social event of the season was the annual picnic at the summer homes of Mr. and Mrs. Oscar Kirchner and Lewis Vantine and Burr Jacobs, at Oostburg, Wis., on the shore of Lake Michigan. Thirty-seven members of the Guild and auxiliary enjoyed the hospitality of our hostess and hosts.

The chapter looked forward with a great deal of pleasure to a recital by Edward Eigenschenk July 23 at Kenwood Methodist Church, Milwaukee, under the auspices of the State Teachers' College, when the Guild were the guests of the college.

LEONA N. WHELAN, Registrar.

Maine Chapter.

A series of daily organ recitals (except Saturday and Sunday) will be given on the Portland, Maine, memorial organ in the city building from July 15 to Aug. 30 at 2 p. m., sponsored by the Maine Chapter. These recitals will be played by Portland organists and a few visiting Guild members.

The organ is the four-manual Austin given by the late Cyrus H. K. Curtis to Portland in memory of Hermann Kotschmar. The birthplace of Mr. Curtis stands at the corner of Brown street and Cumberland avenue and is marked with a plaque.

Following was the list of soloists for the first week: Monday, Alfred Brinkler, F. A. G. O., A. R. C. O., St. Luke's Cathedral; Tuesday, Luis Harold Sanford, Flushing, N. Y., sub-dean of the Long Island Chapter and one of the faculty of Union Theological Seminary; Wednesday, John E. Fay, organist at St. Joseph's Church; Thursday, Howard W. Clark, organist at Congress Square Church; Friday, concert by the F. E. R. A. orchestra and chorus. On Monday, July 22, Fred Lincoln Hill played.

VELMA W. MILLAY, Secretary.

PORTER HEAPS

RECITAL ORGANIST
University of Chicago

News of the American Guild of Organists

[Continued from preceding page.]

More New Members; Roster of the Guild Shows Further Gain

New members of the A. G. O. elected by the council at its meeting June 28, listed by chapters, are as follows:

BUFFALO—
Frances Osborn Dougherty, Williams-ville, N. Y.

CENTRAL NEW YORK—
George S. Davis, Utica.

CENTRAL OHIO—
Homer D. Blanchard, Columbus.
Bert L. Carman, Columbus.
Ralph Franklin Lambert, Columbus.

CHESAPEAKE—
J. Earl Green, Baltimore.

GEORGIA—
Mrs. Ralph W. Loomis, Atlanta.

HEADQUARTERS—
Mark Andrews, Montclair, N. J.
Frank Berdan, Jr., Allendale, N. J.
Moses Courtwright Ewing, Mount Berry, Ga.
E. Harold DuVall, Brooklyn, N. Y.
Isabelle L. Fraser, Larchmont Gardens, N. Y.
George W. Grant, Kew Gardens, N. Y.
Ellwood W. Hill, New York.
Ethel Markham, Marshall, Mich.
Ernest Mitchell, New York.
William Christopher O'Hare, New York.
Albert P. Robinson, Peekskill, N. Y.
Pauline S. Schmitt, New York.
Mrs. Verna Sewert, Brooklyn.
Mrs. Daisy MacMillan Simpson, Ridgewood, N. J.
Mrs. L. Sweet Ward, Brooklyn.
Frederic C. Abbe, Warehouse Point, Conn.
Marjorie K. Bacon, New York.
Charles Roy Castner, Montclair, N. J.
Helen Parker Ford, Scarsdale, N. Y.
Harold W. Friedell, Jersey City, N. J.
William Hamilton, Englewood Cliffs, N. J.
Frank C. Hunter, New York.
Ada Keigwin, Mount Vernon, N. Y.
Walter J. Kidd, Kingston, N. Y.
Grace May Lissenden, Westerleigh, N.Y.
George Mead, Jr., Brooklyn.
Gertrude Onderdonk, North Tarrytown, N. Y.
Mrs. Angeles Rodenbach, New York.
Moritz Schwarz, Jersey City, N. J.
Fannie M. Spencer, New York.
Margaret Tallman, Flushing, N. Y.
Mrs. Bernard Taylor, New York.
Henry B. Whipple, New York.
D. Kenneth Widener, Hackensack, N. J.
Frederick Schlieder, New York.

ILLINOIS—
Arthur C. Becker, Chicago.

INDIANA—
Faye Granger, Gary.
Frank C. Springer, Jr., Indianapolis.

KANSAS—
Ralph Stutzman, Winfield.

LEHIGH VALLEY—
Edgar B. Kocher, Allentown, Pa.
Anna A. Quier, Bethlehem, Pa.

NORTH CAROLINA—
Mrs. A. L. Butner, Winston-Salem.

NORTHERN OHIO—
Theodore Charles Schaefer, Galion.

OREGON—
Gerdau E. Roeder, Portland, Ore.

UNION-ESSEX—
Arthur B. Paulmier, Jr., Whippany, N. J.
Freda Trautwein, Closter, N. J.
Robert Van Doren, Roselle Park, N. J.

VERMONT-NEW HAMPSHIRE—
Jessie B. Gilley, Burlington, Vt.
Mrs. James M. Holcomb, Burlington, Vt.
Mrs. Elizabeth B. Shufelt, Burlington, Vt.

WESTERN IOWA—
Katharine E. Dodsley, Sioux City.
John B. Gramlich, Sioux City.

WESTERN PENNSYLVANIA—
Christine Griggs, Pittsburgh.

WISCONSIN—
Gertrude Loos Barr, Milwaukee.
G. Harvey Millar, Fond du Lac.
Winefrid Ryan, Milwaukee.

YORK—
Mabel I. Hamm, Hanover, Pa.

LONG ISLAND—
Edith White Collins, Bayshore, L. I., N. Y.

MICHIGAN—
Oscar W. Schmidt, Pontiac.

NORTH CAROLINA—
Mrs. Katherine Hine Shore, Winston-Salem, N. C.

OKLAHOMA—
Harry W. Kiskaddon, Tulsa.
John Meldrum, Muskogee.

PENNSYLVANIA—
Donald S. Johnson, Ardmore.
Arthur Edward Jones, Philadelphia.
Mrs. Carey O. Miller, Harrisburg.

ROCHESTER—
Louise Allen Howlett, Skaneateles, N. Y.
Ruth Zimmer, Rochester, N. Y.

TENNESSEE—
Mrs. George Lawton, Birmingham, Ala.

IOWA—
Mrs. Lucy Bushnell Ambroz, Cedar Rapids.
Harold W. Baltz, Mount Vernon.
F. E. Beauchamp, Cedar Rapids.
Max Dahler, Cedar Rapids.
Charles F. Edwards, Cedar Rapids.
Bernice M. Haeh, Cedar Rapids.
Mrs. Faye Beach Murdoch, Marion.
Mrs. Carrie E. Oates, Mount Vernon.
Virginia Paul, Cedar Rapids.
Nelson Vance Russell, Cedar Rapids.
Eleanor Taylor, Cedar Rapids.
Ruth Thomas, Traer.

HARRISBURG—
Elizabeth Clark, Harrisburg.
Erma Geyer, Elizabethtown.
Barbara Hean, Middletown.
Helen S. Hake, Harrisburg.
Mrs. Edna F. Mann, Harrisburg.
Mrs. Harry B. Howard, Harrisburg.
Mrs. Hazel A. Keeley, Harrisburg.
Mrs. Nelson L. Maus, Harrisburg.
Dorothy A. M. Peters, Middletown.
Cora T. Pisle, Steelton.
Mrs. Robert C. Ream, Harrisburg.
Helen Runkle, Progress.
Helen K. Sweger, LeMayne.
Sara K. Spotts, Harrisburg.
Mrs. Vivian Eves Steele, Harrisburg.
Marguerite Wharton, Middletown.
Laura M. Zimmerman, Harrisburg.

Tennessee Chapter.

The Tennessee Chapter, at Memphis, reports a successful year under the leadership of Franklin Glynn. Monthly meetings have been held at the Idlewild Presbyterian Church, with a dinner and business session, followed by recitals played by members. The season's activities have been varied and interesting—the annual Guild service in March; a tri-state convention, with Tennessee as host, in May, and the Charlotte Lockwood recital in April being the high points of the year. Miss Lockwood's recital was the chief feature offered our "subscriber" membership, which the chapter inaugurated last fall. This plan entitles its members to attend all recitals and other events of the Guild without right of vote or office in the chapter. The idea is to promote interest in organ music by closing recitals to the general public and making it a privilege to hear organ music at a nominal cost per season—a sort of season ticket plan. The first season's success has inspired the chapter to extend the plan through the next year.

Six members of the chapter, including the dean, attended the New York convention and brought home glowing reports which were heard at the final meeting, held July 9. The following

officers have been elected for the coming year: Franklin Glynn, dean; Adolph Steuterman, F. A. G. O., sub-dean; Mrs. O. F. Soderstrom, secretary-treasurer; Frances McFadden, registrar.

Mrs. H. P. DACHSEL, A. A. G. O.,
Chairman Publicity.

Big Day for Michigan Chapter.

The annual pilgrimage of the Michigan Chapter to Cranbrook was held Tuesday, June 18, when we once again partook of the hospitality of our beloved host and hostess, Mr. and Mrs. William Hall Miner. In spite of very rainy weather a goodly number of members were present. Following this we departed for the "Devon Gables," where approximately forty-eight guests sat down to a fine dinner. This being over, we went to Christ Church vestry-room, where the meeting and election of officers was held. Those elected are: Dean, Grace Halverson, A. A. G. O.; sub-dean, Adelaide Lee, F. A. G. O.; secretary, Ernst Kossow; treasurer, Edgar Crowle, A. A. G. O. Plans were presented for the coming season.

The meeting being over, we retired to the church, where a program was played presenting original compositions by Guild members. William I. Green played his setting of Psalm 121 with Mrs. Green as vocal soloist. Two more of Mr. Green's works were played by his son, Paul, "Heal Me, O My Saviour, Heal" and "As of Old St. Andrew Heard It." These are short preludes. Next, Miss Helen Fairchild played two pieces by the late L. L. Renwick, "Morning Song" and "Benediction," followed by two of her own works—"Minuet in the Old Style" and Short Prelude and Fugue from "Eight Miniatures for Organ." Mr. Miner next played on the great sixty-two-bell carillon "A Mighty Fortress Is Our God" and "Softly Now the Light of Day," concluding with "Abide with Me." The program ended with Arnold Bourziel playing part of his unfinished symphony—the second movement, tentatively labeled "Cantabile Eroique." The program was in the form of a service, with the Rev. W. Hamilton Aulenbach presiding. Congregational hymns were sung.

So ended another glorious time—in spite of the bad weather.

ERNST KOSSOW, Secretary.

Contest MSS. Returned, But—

Manuscripts submitted in the organ composition contest for the prize offered by THE DIAPASON have been returned to the composers, it is announced by the Guild office in New York. One composer, however, who used the *nom de plume* "No. 392" neglected to enclose any clue to the identity of "No. 392." Another composer who used the *nom de plume* "Robert Crane" enclosed a name which cannot be found on any of the mailing lists of the Guild or of THE DIAPASON, and did not reveal his address. If these composers will notify the Guild headquarters or THE DIAPASON their manuscripts will be sent to them.

Three Chapters Join To Enjoy "Guild Day" Held in San Francisco

The Northern California, Central California and San Jose Chapters of the American Guild of Organists celebrated Guild day and their annual banquet June 25 at San Francisco with a very successful and interesting program under the direction of Frances Murphy, dean of the Northern California Chapter.

The day began with a visit to the beautiful St. Dominic's Church, where a lecture was delivered by the Rev. John Ward, S. J., on "Gregorian Chant and the Motu Proprio." His instructive talk was enhanced by actual demonstrations. Frances Murphy accompanied at the piano. After the lecture the guests proceeded to the church to hear the Jesse Woodberry organ, presided over by the dean, Miss Murphy. After a light luncheon, the party proceeded to Grace Cathedral to hear the new Aeolian-Skinner organ presided over by Sidney Lewis. Richard Purvis, organist of Calvary Presbyterian Church, and Mr. Lewis played several numbers.

The next visit was to the large municipal organ at the Exposition Auditorium, built by the Austin Company. Here Harold Mueller, F. A. G. O., gave a splendid rendition of the Reubke Sonata and the Cesar Franck Chorale in A minor. This was preceded by a talk on the history, specifications and general features of the organ by Louis J. Schoenstein of Felix F. Schoenstein & Sons, custodians of the organ. An invitation to inspect the interior of the organ and try out stops at the console was accepted by many.

Leaving the Exposition Auditorium, Temple M. E., with its Skinner organ, was visited, and a lecture was delivered by one of the guests, LeRoy Brant, A. A. G. O., organist of Trinity Episcopal Church, San Jose, who spoke on the topic of "Music in the Protestant Church," followed by Allan Bacon, A. A. G. O., of the College of the Pacific, Stockton, who played several numbers.

At 7 p. m. the members and guests of the Guild assembled for their annual banquet, which was attended by over fifty members. Later the business meeting was marked by the election of officers for the ensuing year, with the following result:

Dean—Frances Murphy.
Sub-dean—Harold Mueller, F. A. G. O.
Secretary—Harriet Beecher Fish.
Treasurer—Sidney Lewis.

Members of executive committee—Thomas Nowlan, Marion Kislinsky and Orrie Young.

Undoubtedly the high point of the day was the lecture delivered by the guest of honor, Dr. Frederick Schlieder, on the topic of "Improvisation." The close attention given the speaker was evidence of the interest his subject aroused among his listeners.

FRANK WRIGHT

Mus. Bac., Toronto, A. G. O.

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STOCKTON, CALIFORNIA

THE DIAPASON

ESTABLISHED IN 1909.
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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. To Canada, including tariff, \$2.50. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, AUGUST 1, 1935.

Readers of THE DIAPASON who visit Chicago or pass through this city in the course of the summer are cordially invited to call at the editorial offices, which are conveniently situated in the center of the musical and retail business district. Mail may be addressed in our care, and will be held for you. The office in the Kimball Building is open daily from 9 a.m. to 5 p.m. and on Saturday from 9 to 12.

A CASE IN GRAND RAPIDS

Now and then the worm turns—or his justice-loving friends do the turning for him—and then things begin to happen. They are happening now, according to the news from Grand Rapids, Mich. Thus a very ordinary proceeding, involving the ousting of an organist by a rector who happens not to admire him for one reason or another, is changed into an issue in a large city, with the press taking the part of the organist and making it difficult for some people, as the press so often does through its function of airing embarrassing situations in print.

As nearly as we can gather the facts, Harold Tower has served St. Mark's twenty years, under four rectors, all of whom appreciated him and were on terms of close friendship with the choirmaster. Mr. Tower likewise, as is made very evident at this time, won the love of the entire city as a fruit of his fine work with the boys of Grand Rapids, and the alumni of the choir, the parents of his choir boys and the parish in general have a very warm regard for him.

Following the death of the rector who was so closely associated with Mr. Tower another clergyman came to St. Mark's and soon friction developed. Its exact nature or the merits of the two sides of the controversy THE DIAPASON does not attempt to investigate or judge. They should properly be submitted, however, to the committee on ethics of the American Guild of Organists, and the findings should be made public. In the spring Mr. Tower came to the conclusion that he should resign, and he did so. But the vestry decided to reject the resignation and prevailed on him to remain. In July, however, the rector submitted thirty-six pages of charges against the organist, all of them, it is stated, relating to petty matters (one of them being the accusation that "he visited the sick"), and the vestry, by a vote of one majority, adopted a resolution demanding Mr. Tower's resignation. He asked for a copy of the charges and his request was refused. He thereupon refused to resign, and automatically will lose his post.

To afford a conception of the feeling in Grand Rapids we quote from the leading editorial in the *Grand Rapids Herald* of July 17 which says in part:

Harold Tower for many years has been an outstanding figure in the cultural life of Grand Rapids. . . . He has become an institution in Grand Rapids, an institution of which the entire city has been proud and has been proud to be proud. He has given of himself and of his talents most unstintingly, whenever he could, to further interest in good music or in good musicians. He has been an

inspiration to many a young and aspiring musician whom he has helped.

Moreover, Mr. Tower has been a guiding influence among the youth of the city. The boys he has trained in his choir, the boys who have attended the camp over which he has direction, have learned to love him because he has been worth loving. He has stood among these boys for the highest things in life, has taught them what are the worthwhile, the decent, the real glories of life. They have admired him as a man and as a leader and teacher. They have loved him for what he has been to them. Parents of these boys have felt their youngsters in the best of hands when under his guidance and tutelage. They, too, have held him in highest respect. If, because of dissension in St. Mark's Church, Mr. Tower is to be lost to Grand Rapids, then all Grand Rapids is interested, more than interested; it is grieved. If Mr. Tower is to leave Grand Rapids, this city will lose a real asset, one it can ill afford to lose. . . .

The same evening the *Grand Rapids Press* had an editorial which was just as strong.

We give space to a discussion of the Grand Rapids situation because it is so refreshingly unusual. The customary way is for a rector to rid himself of an organist distasteful to him without arousing the town. It is all done quietly, for the church must not be disturbed. The merits of the case seldom receive any attention. There is no bishop, presbytery or conference whose duty it is to guard the interests of the organist—except the A. G. O. body referred to. His friends shrug their shoulders and express their regret. The principles of Christianity and the rules of equity often do not enter the case. One recalls two instances within the last twenty-five years in Chicago in which choirmasters of the finest type discovered and felt dutybound to expose gross immorality on the part of their rectors. The latter resigned; but in each case the choirmaster also had to go, for did he not bring disgrace on the church? Had the situation been reversed the rector would have received praise.

We do not argue that the organist is always right, or that churches should be told by outsiders whom to employ as their musical leaders. We do say that the organist should have the American prerogative of a fair and open trial and should be treated a little better than a street cleaner; that he should not be made the victim of clerical whims, jealousies or prejudices. It is a cause for congratulation that there are men like Harold Tower whose life and influence have been such that the people and press of the community come to their defense when they seem to be the victims of shabby treatment.

PASSING OF MRS. MILLS

"Mother of Columbus organists" was the name given Mrs. Wilbur Thornburn Mills, A. A. G. O., whose death occurred in the Ohio capital city June 22, and in the words quoted are expressed the affection and respect felt for her in the place where for thirty-five years she was a musical factor. Mrs. Mills indeed earned the title, for at one time it is recorded that thirty-four churches in Columbus had organists who had received their training from her. She played in one church for nearly thirty-four years, she was one of the founders of the Central Ohio A. G. O. Chapter and her influence was felt in all the musical activities of Columbus. The spontaneous tribute of her own generation, and of that which has followed, to this leader among organists shows that we still regard most highly a character and a musicianship that are sincere, solid and free from all sham or superficiality.

WHAT BIG ATTENDANCE MEANS

That there is strength in numbers and in united effort, as well as in a unity of aim and spirit, was well illustrated at the general convention of the American Guild of Organists, fully reported in the July issue of THE DIAPASON. Nearly 900 organists registered in New York, and hundreds of additional visitors who came only for a day or for one or two events on the program filled the churches and other gathering-places, while an unnumbered radio audience heard the orchestral works of American organists broadcast by NBC over a national chain. Newspapers throughout the country gave the convention more space than was accorded

the proceedings of any previous national gathering of organists.

To show the relative size of the New York convention it may be noted that according to files of this paper the Philadelphia convention of the Guild in 1930 drew a registration of nearly 400, while the convention of the N. A. O. in New York in 1931 had a registration of more than 400. These were the most largely attended conventions on record before the one of 1935.

The size of the convention and the interest displayed may well be put down as one of the fruits of the consolidation of the two national bodies of organists. The same enthusiasm and unity pervade the routine activities of the Guild and the chapters ever since the merger. It is to be hoped that with the opening of fall every chapter and every member of the A. G. O. will put forth an effort to sustain the enthusiasm and efficiency that so happily prevail.

NO RETIREMENT FOR HIM

Our announcement last month of the resignation of Frank Wright as chairman of the examination committee of the A. G. O. seems to have led to the unjustified conclusion in some quarters that Mr. Wright is retiring from all of his manifold activities. Nothing could be farther from the truth, as anyone who has the pleasure of Mr. Wright's acquaintance knows, for one look at him would disprove the slightest suspicion that he was ready for retirement from daily touch with the world and all its activities. Eventually we wish him a life of rustication, but it will be about the time THE DIAPASON observes its fiftieth anniversary. Meanwhile Mr. Wright will devote more time than previously to his teaching, to training those who are preparing for the Guild examinations, to his church work and to his duties on the council of the Guild, of which he is a valued member and one of the past wardens whose counsel is frequently sought.

In the twelve years in which he has served as the head of the examination committee Mr. Wright's painstaking and efficient labors have been invaluable. The Guild is to be congratulated on the fact that he is to be succeeded by so able a man as Dr. Charles Heinrich, one of the most eminent scholars and performers on the organ of the present generation in America.

CONVENTION RECORDS MADE

Rangertone, Inc., Does Remarkable Work with Guild Events.

Electric transcriptions of several events were an innovation at the A. G. O. convention in New York. They were made by Rangertone, Inc., as an example of the usefulness of new equipment they have developed. A striking example was the chorus training under the baton of Hugh Ross, the record even getting some of that priceless accent. Mark Andrews heard himself for the first time, giving one of his "Opera Guyed" readings, which were "played back" even before he was back in his chair. Warden Doersam thought the record was better than the original, if that was possible. The Roth String Quartet was not satisfied until its members came back to hear every one of their recordings. An excellent group of recordings was made of the vocal symposium at Juilliard Institute, and another of the symphonic hour over the NBC network. Harold Gleason's quarter-hour recital from the NBC studio on the new Aeolian-Skinner turned out well also. A souvenir record was made up by Rangertone, with varied excerpts from convention concerts, speeches and broadcasts, including bits that were not recorded in full. Other recordings made by Rangertone recently include Carl F. Mueller's A Cappella Choir of Montclair, N. J., and the annual service of the Flemington Choir Schools.

Reuter for New Oregon Edifice.

In the beautiful new chapel under construction, the Forest Grove Mortuary at Forest Grove, Ore., will install a two-manual organ with chimes. The order for the instrument has been placed with the Reuter Organ Company, through its sales representative, James A. Bamford of Forest Grove. The installation will be made in August.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Aug. 1, 1910—

Results of the annual examinations of the American Guild of Organists were announced. Of thirty-seven candidates twenty-nine passed the tests. On the list of new fellows among others were the names of George Henry Day, Philip James, Harold S. Schweitzer, J. Trevor Garmey, Harold V. Milligan, Harry A. Sykes, J. Lawrence Erb and Mrs. Kate Elizabeth Fox. Among the new associates were Miss M. Arabella Coale, Miss Carrie M. Cramp, James W. Bleecker, Rowland W. Dunham and Harris S. Shaw.

John Hyatt Brewer played for the last time the old organ at the Lafayette Avenue Presbyterian Church, Brooklyn, over which he had presided during the twenty-four years of its service. The instrument was to make way for a large and modern four-manual Austin.

The first recital on the large new Austin at the Auditorium-Armory in Atlanta, Ga., was played July 28 by Percy J. Starnes, then municipal organist of Atlanta.

Because of his love for music and his personal friendship for Homer A. Norris, organist and composer, J. Pierpont Morgan was building a \$20,000 home for Mr. Norris on a crag of the Orange Mountains. Mr. Norris was organist of St. George's Episcopal Church, Stuyvesant Square, which Mr. Morgan attended.

Palmer Christian returned to his home at Kankakee, Ill., after a period of study in Leipzig. May 7 he had played Reubke's "Ninety-fourth Psalm" Sonata at the weekly "motet" given by the choir of St. Thomas' Church, Leipzig. He was the second American organist ever to be honored with an invitation to play at one of these "motets."

TEN YEARS AGO, ACCORDING TO the issue of Aug. 1, 1925—

Large new four-manual organs purchased, the specifications of which were published in THE DIAPASON, were for the following places: Detroit Masonic Temple (Skinner); Northwestern College, Naperville, Ill. (Kimball); St. Matthew's Episcopal Church, Wheeling, W. Va. (Skinner); St. Lawrence University, Canton, N. Y. (Estey); Emmanuel Church, Baltimore, Md. (Austin). In addition to these several three-manuals were reported.

Cleveland was preparing to be host to the N. A. O. convention Aug. 4 to 7.

The organ architect was the subject of a spirited discussion in THE DIAPASON following an article by Ernest M. Skinner on the subject, in response to which various persons wrote both for and against the organ architect. Emerson L. Richards, Van Denman Thompson, William H. Barnes and others took up the question.

The "Who's Who" page contained biographical sketches of Thompson Stone of Boston, Lewis A. Vantine of Milwaukee and Miss Charlotte Klein of Washington.

Dr. Harold W. Thompson of the staff of THE DIAPASON was honored in being selected as one of the first fifteen scholars named by the Guggenheim Foundation to carry on research work in Europe. He sailed with Mrs. Thompson July 3 and studied Scottish literature in the libraries of Scotland. As a consequence of his work Edinburgh University conferred on Dr. Thompson the degree of doctor of literature. The trustees of the Guggenheim Foundation made note that the fifteen scholars were selected on the basis of "required evidence that candidates are persons of unusual attainments in advanced study, as shown by the previous publication of contributions to knowledge of high merit, or that they are persons of unusual and demonstrated ability in some one of the fine arts."

Brayton Stark of Denison University, Granville, Ohio, is at Harvard University this summer in charge of the summer music school for the second season.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

It was "way back" in 1885-6 that I wormed my way into the Novello Choir, then under Alexander Mackenzie's conductorship. I well remember the astonishment of the man who examined me for admittance when I told him that the key of a piece of music he showed me was C minor and not E flat major; my voice alone certainly would never have gotten me into the choir. We sang Dvorak's "Spectre's Bride" and were booked for Liszt's "St. Elizabeth"; I had figured that at the performance of the Liszt work he would be invited to come over to conduct, that there would be some sort of festivity, that the members of the choir would be invited, and that Liszt would play for us. That was precisely what happened, only—I had a bad attack of bronchitis and had to read all about it in the newspapers!

Mackenzie was then about 40 and only a fair conductor; I remember one rehearsal of Wagner's eight-part chorus for men's voices, "Holy Supper of the Apostles," which went so abominably that Mackenzie lost his temper. It was unpleasant to see from that moment how he lost his control of the men. Mackenzie was a brilliant musician and was well in advance of the day. His will disposes of about \$113,000.

A month ago I printed in this column the words written by Ebenezer Prout to the Bach Fugue in E minor, W. T. C. A correspondent asks me where she can get the whole. An English friend writes that they are out of print.

Since I was chairman of the program committee for the A. G. O. convention in 1932, and therefore learned something of the difficulties besetting the originating, planning and printing of a program of the dimensions required by the Guild, I wish to express my admiration in no measured terms for the results achieved by Seth Bingham, chairman of the committee, and his thirteen fellow members.

Can anyone help me with the following investigation? In June, 1834, the "Boston Collection" was published. The music was in three sections—section 1, European tunes (180 pages); section 2, American tunes formerly popular, by Billings, Holyoke, Read, Holden and others (fifty-six pages); section 3, tunes not in other collections (sixty-six pages). The publisher's name I do not have, although it may be Mason Brothers or Ditson; the place was Boston, and Ezra Lincoln was the printer. The American tunes are all "corrected," and the fugue tunes cut, trimmed and changed as the unnamed editor thought fit. S. Holyoke was excused from the general condemnation. The interesting point, however, is this: The clef for the tenor part is the C clef on the third space. My question is: "Is this the first time anywhere that this way of designating the tenor had been used?" Can any readers of this column answer this question?

We all have times of counting and computing percentages; it was my turn this afternoon and I counted American names and names not belonging to Americans (presumably) on the A. G. O. lists at the convention. The names of Americans lead by a trifle. I was surprised, I confess.

In looking over the recital programs at the Guild convention and mentally recalling brilliant performances by the soloists with whose style and powers I am acquainted, I could not help wondering if the influence on the average organist who attends the convention was in the direction of inducing him to consider splendid playing of masterpieces his normal business. After all, the organ is a church instrument, and the players who are by dint of hard work and divine right superb recitalists are in a class by themselves. If we are stressing brilliant recital playing too strongly, is there any way of thinking about the organ in terms of church playing? Is there any way we can

help the garden variety of organist to retain his self-respect as a musician in spite of this almost devastating rush of extraordinarily gifted men and women who can play anything from memory without missing a note, and do it at as quick a tempo as the company calls for?

Are we overdoing unaccompanied singing nowadays? Every high school has an *a cappella* choir—and mighty well some of them sing, too; but unaccompanied singing by women to my ear is unsatisfying. Have you ever listened to a four-part "chorus" of fiddles at a violin teacher's pupils' concert without praying for cellos and basses? Even men's voices, despite the richness of the not more than three octaves that the best of male-voice chorus can manage, may become cloying. Unaccompanied singing as a foil to instrumental music, alternating with it, is excellent; and compositions in which the interest is divided equally between voices and organ, or voices, even women's voices, with an *obligato* of a string orchestra (or if the chorus is not too large, a string quartet), offer exquisite single contrasting and composite tone colors. To my taste a well-drilled chorus, accompanied discreetly and tastefully by a sweet-toned organ, is the way I like my church music.

To return for a moment to the church organist as distinguished from the recital organist (though we have some splendid examples of both types of player combined in one person): There seems to be a tendency to use any sort of music for church provided the words are suitable and the music is by a noted composer. I am referring now to what might be termed "museum pieces." This loses sight of the distinction between music that is by all canons of the art good and yet not good for church and real church music. Take the Bach Toccata in F, to illustrate the point at issue: To my mind all the florid music of J. S. Bach or any other composer, when cast in the prelude and fugue form, is unthinkable in church. As music *per se* I like it; as church music I find it unsuitable and distressing because out of place.

By the way, will someone please tell me what real church music is? Thank you.

Edward G. Mead of Miami University has worked the special program idea very successfully in a recital of contemporary composers. He takes first a group of British composers, Harold Darke, Edward C. Bairstow and Alfred Hollins; following this is a group of French pieces, Widor, Bonnet and Vierne; he finishes by waving the Stars and Stripes with the assistance of H. Leroy Baumgartner. Clarence Dickinson, Gordon Balch Nevin, Garth Edmundson and James H. Rogers. A program split into three pieces must, of course, have three climactic points, and friend Mead has taken care of this very well.

We all remember the day when the garden variety of organ recitalist used to have a singer or soloist of some sort on his programs to afford variety. After a while players absorbed the idea that the variety ought to be in the program and the playing. Nowadays, with the immensely clever players on every hand, we never feel a lack of variety, though sometimes the unmitigated player plays too long. A very clever organist in King's Weigh House Church (a building well known to Americans) has bisected his recitals by a "five-minute reading"; on a day in Lent a chapter from Jeremiah and a penitential poem of George Herbert were read. In some circumstances (and these include a reader who has a real voice and could make the man in the northeast corner of the church hear) a five-minute reading may be a very good thing.

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Critics and Criticism as Viewed by a Noted Concert Performer

Ann Arbor, Mich., July 13.—Editor THE DIAPASON: Dr. Harold W. Thompson's article in the July DIAPASON referring to the idea of formal criticism of organ playing is interesting and timely.

Formal criticism will never be given the organist in his "ecclesiastical representation"; and rightly so. In the service he is a part of the act of worship, and the music he presents, even though frequently of high artistic merit, is of no professional interest to the reviewer in the daily press. True it is that much of the bad church music, both organ and choral, to be found in many of our large cities—including New York—might be vastly bettered if competent criticism were possible; but since such a thing is most unlikely to come about, we will have to continue to accept the unsatisfactory manifestations on the basis of churchly sentimentality and the "odor of sanctity."

The organist as a recitalist offers himself as a more conspicuous target; he is shot at from time to time, but, as yet, not often enough, nor competently enough. Probably Dr. Thompson is right in his assumption that there are reviewers in existence able to write intelligently about the organ, but there are not too many of them. Most of them make use of the stock phrases: "He proved to be master of his instrument, and played with great reserve," which of course means exactly nothing. When it comes to organ phraseology, most reviewers are not far beyond the development of a student paper "critic" (?) here at Michigan, who some ten years ago wrote that "Mr. Christian leapt with remarkable dexterity from manual to diapason."

We are thankful that there are a few critics familiar with what to listen for in organ playing, and with the disposition to pay serious regard to the instrument outside the accepted realm of the church. Let us analyze the situation a bit, then, and ask what such a critic is apt to find should he start out on a tour of investigation, motivated by the desire to cover an organ recital on the same basis as an orchestral, piano, violin or voice concert. Suppose we go right to the center of concert activities in this country, New York; we find at once that this altruistic critic's hands are tied from the very start, since there are few concert halls in the districts covered by the reviewer's routine containing organs that many organists would care to use for recital purposes. These representatives of the daily press cannot include, in New York at least, organ recitals held in churches; they are "free" recitals, not advertised in the papers, and, therefore, "critically speaking," have no standing whatever. Naturally there have been exceptions in years past, as, for instance, the memorable Bach series given by Farnam and the occasional concert at the Wanamaker Auditorium; but it must be remarked that the exceptions have been brought about by personal appeal to the reviewers, by someone with particular interest in the matter—and particular influence with the critic.

It is quite possible that in other cities, such as Boston, Philadelphia and Chicago, the daily press will recognize an organ recital, if it be held in some auditorium not too far from the beaten reportorial track, and if the pressure of other concerts is not too heavy. But if my loose analysis is fairly correct it is easy to conclude that the chances of formal covering of organ recitals on any basis comparable to the other fields of concert endeavor are slim indeed.

It may not be an inopportune moment to indulge in a bit of fancy—to ask what our critic might be apt to find in the way of playing, should he happen to find an ideal concert hall, with resonance enough to allow overtones properly to generate, and with a superb modern organ similar to those now found in many churches and a few concert halls throughout the country. Would he find, first, a well-balanced, musically acceptable program offered; second, would he find a player with

technical equipment able to cope adequately with complicated passage work; third, would he find the man blessed with imagination in the interpretative approach?

We can with justice straddle the fence and answer "yes" and "no." If it were possible to put through a sieve all the literature used in a year's recital programs throughout the country, and sift out all the items impossible to accept on the basis of metropolitan program making, there still would be enough left, I feel, to make at least an acceptable showing for a reasonable number of high-grade recitals. If organ literature has no Brahms (since most of his few contributions do not come off too well), or Chopin, or Rachmaninoff, nevertheless by diligent search it is possible to find material of great musical worth and with appeal to the intelligent and interested listener. The fair-minded critic will accept this type of organ literature (and we are not referring to Bach, it being understood that our critics will admit familiarity with the fact that Bach wrote some good organ music!) as surely as he must condemn violently organ music of impossibly weak character. Cradle songs, vesper meditations, bumble-bees and butterflies may have their place for entertainment under certain conditions, but the organist who uses this type of thing in the metropolitan areas and at the same time expects the musical good will of his critic-pianist-orchestral friends is doomed to disappointment.

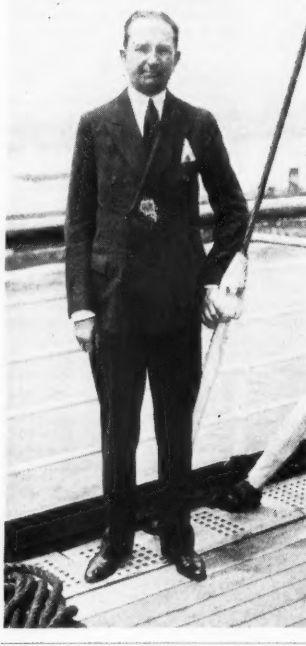
The rising young player of the day will impress our critic with his technical proficiency more often than not; manual, pedal and registrational control are the accepted thing, and one can point to instances of virtuoso caliber comparable to pianistic pyrotechnical display. As a matter of fact one can, unfortunately, point to instances where speed seems to be the be-all and end-all of the player's aim in life, with the result that his performances have all the musical qualities of a metronome. One type of technique today may seem to be deficient—though the critic would not know it, perhaps. I refer to swell pedal technique. There is far too much use made of the pedals for the extreme positions of wide open or tight shut, and far too little of the wide range of subtle effects possible between those limits; the subtle flexibility of pianistic stressing of passages and violinistic cantabile elasticity should serve as examples of what to think about to those organists who desire to eliminate uncompromising rigidity or unmusical effect from their playing.

The matter of imagination, interpretation and approach to big literature would seem to be the most conspicuous peg on which the reviewer will hang his remarks. Too frequently will he miss the elements of suavity, plasticity and ease that mark, for instance, a fine orchestral performance. He will be too conscious of the maddening continuity inherent in organ tone and will flavor his review with an understandably peevish attitude toward the organ as a concert instrument. Now, granted the fine auditorium and the superb organ, this feeling will not be the fault of the instrument, but of the player. Our young organist does not so much need to grow up technically as he does musically; he needs to go often to concerts other than organ concerts; he needs to get away from the musically narrowing influence of exclusive association with the church.

The foregoing remarks have clearly referred to problematical space in the daily press in the bigger centers. In smaller centers the organist has fared somewhat better, while of course the splurges from still smaller cities are familiar to us all. We get many a laugh from the attempts of pleasant reviewers to be nice to us in a phraseology with which they are unfamiliar, but we forgive them because usually they are complimentary. But when from time to time some of them step out—whether in the smaller or the larger community—how do we act? Can we "take it"? Alas, I fear Dr. Thompson's suspicion that we cannot is correct!

Yet it is highly probable that the utterly serious player amongst the organists, the man whose desire for

CHRISTIAN RETURNS TO U. S.



artistic growth motivates his whole professional life, can take well-presented criticism quite as well as any other "performing" musicians. True enough, organists may not have been subjected to as much searching analysis as other musicians to date, due to aforementioned conditions preventing comparable use in the concert field, but I should hate to think that the majority of the recitalists of the day are so narrow as to think their every appearance rates 100 per cent. Along with the entire range of concert offerings, we will always be at the mercy of those few critics whose shallow musical background is of less importance to their city editors (and to themselves) than their ability to write with facility and to turn a clever phrase, and whose personal peevishness are the flavoring used in each review. All we can do when "covered" by such a man is to get what good we can out of him, and then ridicule his obvious weaknesses.

As for criticism in the trade papers, it can be very constructive on the complimentary side, and frequently has been so; such a thing is perfectly justifiable, and has the added advantage that such reports are more apt than not to be written by musically competent men. Certainly that is so in the case of the organ papers. The fact remains, however, that the reader will say to himself, in the instance of a super-complimentary review: "Well, he must advertise in this journal"; or, supposing a highly condemnatory review is written: "Ha—it is apparent that Mr. A does not advertise in this journal."

The protests hinted at by Dr. Thompson, while perhaps perfectly natural, are nevertheless not complimentary and certainly should make us look within ourselves to see if we happen to be blessed with a stiff spine or a weak imitation. If a trade paper reviewer has the courage of his conviction and writes suggestively about us, rather

than with honeyed words, and we thereupon cancel our advertising space, it would seem to indicate that our self-esteem is rather greater than our ability to "take it"—and go ahead, doing a better job next time.

Though it will never come about, in all probability, criticism of the musical portion of the church service could frequently result in nothing but more satisfactory results—provided, naturally, that such criticism could be given and taken in a dignified and kindly manner. During recent years it has been my good fortune to find myself in New York very many times on Sunday, not in the summer, but during the regular season, when things ride on the usual schedule. I have attended many services noted for excellence of music, finding in many cases ample cause for good reputations, and in other cases finding myself wondering how so good a reputation could possibly have grown. One pauses to reflect whether an organist who accompanies an entire service, from *pp* to *fff*, with constant use of the 16s has any discrimination; or when choir and soloists are constantly overplayed, we must ask whether competent ears have ever publicly analyzed the result. And one of my favorite churches, architecturally (a famous one on Fifth Avenue), regularly offers musical and spiritual offense in the midst of the contemplative and worshipful mood set up by the prayers, when the organist gives out the chord for the choir "amens" on a loud diapason; such a procedure is unchurchly, unmusical, and certainly unnecessary, since the use of a soft 4-ft. flute played an octave lower would be as distinctly heard by the choir and of vastly less offending assertion in the nave. Or—why is any chord necessary?

One can go on from now until doomsday picking up items for criticism; it would therefore seem nothing but logic for all of us to ask each other than our own to help us smooth up our work in preparation, rather than to leave so much of it to the mercy of the staff reviewer. Most of us are far too negligent in this matter, and particularly do we fail to "take music lessons" rather than merely organ lessons; in other words, do we as organists ever ask our pianist friends to give us their reaction, in honesty, to a certain piece, or program? Do we complacently think only in terms of organic continuity, or do we try to apply proper features of orchestral plasticity and pianistic clarity and violinistic sweep of line to those places in organ literature that need such treatment. The organ is an organ, and nothing else, and should be played like one, but the stiffness and rigidity of traditional approach is exactly the reason for criticism on the part of our non-organist friends.

Let more of us become really a part of the musical scene. The sooner we come to play the organ in a manner befitting both its great history and its great possibilities the more anxious we will be to have constructive criticism. And it should be a perfectly apparent conclusion that the sooner we learn "to take it," the sooner will we grow up as musicians.

PALMER CHRISTIAN.

Seibert to Play and Lecture.

Henry F. Seibert, organist and choir-master of the Lutheran Church of the Holy Trinity, New York, and official organist of the Town Hall, New York, will play the organ and lecture upon and demonstrate Lutheran church music at the Stony Brook, Long Island Assembly, to be held Aug. 30 to Sept. 2.

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Musical Critic Must Preach His Gospel Slowly, Writes One

By DR. W. LOUIS CHAPMAN

[Music critic, the Providence Journal, the Providence Evening Bulletin and the Providence Sunday Journal, and colleague of the American Guild of Organists.]

Providence, R. I., July 6.—Editor of THE DIAPASON: For critics to invite criticism is indeed astonishing. One notes in THE DIAPASON of July 1 the suggestion that critics should tell organists the unvarnished truth. Coming so soon after the New York convention might lead one to surmise that this particular critic heard some organ playing which was not entirely satisfactory. It is often a question just how one can do the most good—whether it is the delicate touch or a plain statement of facts which teaches the most convincing lesson. Imagine the consternation that would arise should it appear in print that Mr. Organum made mistakes, that he played a certain work too fast, that his dynamic conceptions were far from the obvious intent of the composer or against organic tradition, that his manual or pedal work was inaccurate or his fugal entrances tardy, that his tempi were not consistent in that he rushed the easy parts and slowed down where contrapuntal involvement required more care, or that he played a larghetto like a brisk andante! All of these faults have been observed from time to time in musicians who were supposed to be famous and who came well recommended.

A particularly cogent paragraph of this article draws attention to the fact that few music critics are organists. This means more than appears on the surface. It means that such a person has not had the training in counterpoint, fugue and harmony that all musicians should have and that few receive. It means that such a critic is distinctly deficient in the quality and quantity of tone values which the study of the organ more than any other branch of music brings, and that he is not schooled in the incomparable literature of the organ. These qualities are indispensable to the critic of any kind of music. No form of study surpasses this in the estimation of correctness of pitch, timbre and the differentiation of good music from bad.

Everywhere one hears music that is off key, bad music and music that is badly played, all of which shows the tremendous retrograde metamorphosis which music has undergone during the past half century. This is, in a measure, due to the fact that critics have been too timid and reticent in educating the public regarding the facts of a performance. With this fear lest the feelings of a performer be hurt has come a distinct diminution of care and particularity in conductors and performers. They argue to themselves in this wise: "What of it?" They may know that they do not play well, or do dreadful things to the music, but, confident that the critics will not show them up, they continue in their way according to the inimitable Scriptural sarcasm "He that is filthy, let him be filthy still."

Perhaps we have been remiss in that we have not praised good work enough and that we have not dwelt upon the merits of some compositions, thereby urging that they be offered more often.

It is often a question how complete and conscientious a critic can be in his duty and still keep a job in which he feels he has a field of usefulness. His opinions may be so cleverly veiled that the average reader fails to perceive that the music not only was bad, but that it was very bad indeed. Some of our concert and radio presentations are deplorable not only in material, but in presentation. Some of our "famous" singers sing abominably, but through the brazen insistence of managers and broadcasting companies they are often heard in concerts and radio offerings. One hears not only political rubbish and untruths on the radio, but music which is unfit for the growing musical mind to hear.

So the music critic must preach his gospel slowly and with care. "Here a little and there a little, line upon line and precept upon precept." Great ar-

tists sing abominably out of tune and change the text to suit their purposes, organists rattle off the sublime Fantasia and Fugue in G minor in double time and grind out doleful music which has only its antiquity for a recommendation. "Now is the time to praise good men," but there are many musicians receiving absurd and fulsome criticism who are not good from any standard of musical criticism. This article of Harold W. Thompson, Ph. D., Litt. D., is most praiseworthy and timely. It will make people think, it is a needed step in the right direction and it honors and enriches THE DIAPASON.

CLUB PLANS A FINE SEASON

Programs at Winfield, Kan., Outlined by Cora Conn Moorhead.

Cora Conn Moorhead, A. A. G. O., professor of organ and theory at Southwestern College, and minister of music in the First Presbyterian Church of Winfield, Kan., has completed an outline of the programs to be presented next year by members of the Southwestern Organ Club. The organization will have nine monthly meetings. The first is to be held Sept. 17, and will be devoted to works of American composers. The following are the selections: "In a Gothic Cathedral," True (organ, Mrs. Ralls; piano, Mary Irwin); "The Enchanted Forest" ("In Fairyland"), Stoughton (Julia Bliss); "Song of Triumph," Rogers, and "Paeon Exultant," Smith (Betty Vinsonhaler); Interludio and Fugue (Sonata No. 1), Rogers (Eleanor Lee Shook); "A Cheerful Fire" ("Fireside Sketches"), Clokey (Fern Kindt).

The program for Oct. 20 will be a Sunday vesper service at the Baptist Church of Winfield. This is the only meeting of the season open to the public. On Nov. 11 ten members of the club will participate in an interesting program devoted entirely to ensemble selections for organ and piano. The following numbers will be played: "Medieval Poem," Sowerby (organ, Grace Sellers; piano, Frances Ambrose); "Moonlight on a Pagan Temple," True (organ, Betty Vinsonhaler; piano, Ruth Marvel); "Priore," Guil-mant (organ, Hildred Applegate; piano, Ruth Marvel); "The Swan," Saint-Saens (organ, Doris Miller; piano, Frances Lent); "Dreams," Stoughton (organ, Ralph Stutzman; piano, Frances Ambrose); Rhapsody, Demarest (organ, Fern Kindt; piano, Fern Dielmann).

For the Dec. 9 gathering of the club members the program comprises Christmas numbers, and the first meeting of 1936, occurring Jan. 13, will be taken up with a group discussion, the subject being "Service Programs." Recitals will be resumed Feb. 10, or which date the compositions of R. Deane Shure will be featured. The annual Easter recital will be held March 11. The year's activities for the club will end April 8, when the members will listen to a group of five impressionistic compositions of Garth C. Edmundson.

Stricken When Playing Prelude.

Stricken while playing the prelude at the services of Emanuel Methodist Church at Galesburg, Ill., June 16, Harriet Kimpton died at 2 o'clock the next morning. Miss Kimpton fell over suddenly at the console. She was a graduate of the Knox Conservatory in the class of 1903 and had long been prominent in musical circles. She was organist at Emanuel Methodist and Grace Episcopal Churches in recent years and was affiliated with the Maude Alma Main school.



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Lessons

Sacred Solos Suited for Service Use Are Listed; New and Old

By HAROLD W. THOMPSON, Ph.D., Litt.D.

There are those who refuse to have solos sung in the church, for reasons with which we can all sympathize. A solo may become a personal exhibition, it may be too "sweet" for worship, and it may take the place of better things. If you have a fine choir, using a solo instead of the choir seems like the practice mentioned in a Scotch proverb of "keeping a dog and barking yersel." Dr. Clarence Dickinson, who uses solos sometimes, has a practice of editing solos for the morning service so that a part of them is always sung by the choir in harmony. In the afternoon, however, he uses solos, and also at various festival and special services or choir concerts. Indeed, he is the editor of the only book of "Sacred Solos" (Gray) that I can commend. Recently he has also arranged as solos a number of his most famous carols (Gray); these are published separately, and you will do well to see the entire set.

A large proportion of the best sacred solos is to be found in oratorios and cantatas, particularly in the works of Handel, Mendelssohn and Bach, with which most of us are thoroughly familiar. Dr. Whittaker has a series of octavo "Bach Airs" (Oxford) to which I referred in a recent article; and the Oxford Press also has a series of solos from long anthems of the eighteenth century, including impressive ones by Greene. In a later article I shall list solos in modern cantatas and oratorios, but for this time I shall content myself with solos published separately, almost all of them within the last twenty years. I do this without apology and without being conscious of lowering standards, but remembering also that you cannot judge such works by the standards applied to anthems. Particularly and specially, you cannot demand impersonality in a solo. Nobody acquainted with the Psalms of David even casually, and without a knowledge of the interesting Jewish traditions connecting them with specific events in David's life, will say that a piece of sacred poetry or music must be impersonal. The personality expressed may be a lofty one, or it may be a very humble one in the Christian sense. Here are the solos, anyway, in great variety of musical style, and perhaps worth, but all tried out and commendable for some reason:

Ambrose, Paul—"Be Ye Glad." Two keys, with violin. (Schmidt.)
Ambrose, Paul—"Like a Cradle Rocking." Medium and low. (Schmidt.)
Ambrose, Paul—"The Loving Shepherd." Two keys. (Schmidt.)
Ambrose, Paul—"Tomorrow Comes the Song." Two keys. (Schmidt.)
Ambrose, Paul—"Asleep in the Manger." Two keys. (Schmidt.)
Alexander—"Song of the Pilgrims." Preferably baritone. (Gray.) Poem by R. Brooke.
Ashley—"The Call" (Herbert) and "The Lowest Place" (Rossetti). Volume 2 of a set of four pieces. (Novello.)
Barnes—"The Night Is Very Still." (Boston Music Company.) High. (G. Schirmer.)
Barnes—"Communion." High. (G. Schirmer.)
Beach—"Hymn of Trust." Low, violin. (Schmidt.)
Beach—"Evening Hymn." High or medium. (Schmidt.)
Campion (Rogers)—"The Ninety and Nine." Three keys. (G. Schirmer.)
Candlyn—"God That Madest." Medium. (Gray.)
Candlyn—"Light at Evening Time." High. (G. Schirmer.)
Candlyn—"I Will Lay Me Down." Two keys. (G. Schirmer.)
Candlyn—"O God of Armies." Bass. (Gray.)
Clokey—"The Storke." Medium. (J. Fischer.) Christmas.
Combs—"In the Manger." Three keys. (G. Schirmer.)
Chadwick—"A Ballad of Trees and the Master." Three keys. (Ditson.)
Chadwick—"Hark, Hark, My Soul." Two keys. (G. Schirmer.)
Daniels—"Glory and Endless Years." High and medium. (Schmidt.)
Diack—"All in the April Evening." Two keys. (Boosey.)
Dickinson—"Stainless Soldier." Three keys. (Gray.)
Dickinson—"In the Day of Battle." Two keys. (Gray.)
Dickinson—"Still There Is Bethlehem." Medium. (Gray.)
Dickinson-German—"Joseph, T e n d e r

Shepherd." Medium. (Gray.)
Dickinson-Reimann—"The Soul at Heaven's Gate." Medium, though it was intended to be sung by three voices. (Gray.)
Dickinson-Saint-Saens—"A Prayer." Medium, with violin. (Gray.)
Dickinson-Bach—"God, My Shepherd." High. (Gray.)
Dickinson—"Away in a Manger." High. (Gray.)
Dickinson—"The Shepherds' Story." High. (Gray.)
Dvorak—"Biblical Songs." Two volumes. High and low. (Simrock.)
Forsyth—"Sweet Shepherd, Comfort Me." Medium, with cello. Poem by Herriek. (Gray.)
Forsyth—"The Lord of Heaven." Low or medium, with cello. (Gray.)
Gaul, Harvey—"The Homeland." High or medium. (Gray.)
Harker—"A Child Is Born." Two keys. (G. Schirmer.)
Homer—"The Eternal Goodness." Poem by Whittier. (G. Schirmer.)
Jones, D. H.—"The Ways." High. (Gray.)
James, Philip—"A Ballad of Trees and the Master." High and medium. (Ditson.)
James—"Peace Be to This House." Two keys. (Huntzinger.)
James-Welsh—"Song of Joy." Two keys. (Ricordi.)
Kennedy—"Song of Consecration." High. (Gray.)
Kennedy—"Be Strong." Medium. (Gray.)
Kennedy—"The Infant King." Three keys. (Flammer.)
Kramer—"Before the Paling of the Stars." Two keys. (J. Fischer.)
Kramer—"O Wondrous Light." Two keys. (Schmidt.)
Laubin—"Offering." Low. (Gray.)
Liddle—"How Lovely Are Thy Dwellings." Three keys. (Boosey.)
Loughborough—"How Lovely Is the Hand of God." Two keys. (Ditson.)
LaForge—"Bless the Lord." Low. (C. Fischer.)
Matthews and Matthews—"Through Peace to Light." Two keys. (Ditson.)
Matthews, J. S.—"The Virgin's Lullaby." Soprano. (Gray.)
Matthews, H. A.—"O Lovely Voices of the Skies." High. (G. Schirmer.)
MacDermid—"The Ninety-first Psalm." Three keys. (MacDermid, Chicago.)
Marks—"Out of the Deep." Two keys. (Gray.)
Milligan—"Hear My Cry." High and medium. (G. Schirmer.)
Milligan-Handel—"Love Immortal" and "The Narrow Way." Published separately; both high. (Gray.)
McKinney-Handel—"Thanks Be to Thee." Low. (J. Fischer.)
McKinney-Hilach—"Easter Triumph." Two keys. With violin or cello. (J. Fischer.)
Neidlinger—"Spirit of God." High and medium. (Ditson.)
Nevin, George B.—"The Strength of the Hills." High and medium. (Ditson.)
Nevin, George B.—"O Son of the Carpenter." Medium. (Ditson.)
Nevin, George B.—"Here, O My Lord." Two keys. (Ditson.)
Nevin, George B.—"We Go This Way but Once." Low and medium. (Ditson.)
Nevin, George B.—"Into the Woods My Master Went" or "A Ballad of Trees and the Master." Two keys. (Ditson.)
Nevin, George B.—"Jesus, Do Roses Grow." Two keys. (Ditson.)
Noble—"O for a Closer Walk." Medium. (Schmidt.)
Noble—"The Shepherd." Medium. (G. Schirmer.)
Noble—"Souls of the Righteous." Medium. (Gray.)
O'Hara—"The Living God." Three keys. (Huntzinger.)
O'Hara—"There Is No Death." Three keys. (Huntzinger.)
Parker—"O Country Bright and Fair." Soprano. (Gray.)
Parker—"Evening." High and medium. (G. Schirmer.)
Rogers—"Great Peace Have They." Medium. (G. Schirmer.)
Rogers—"A Prayer." Two keys. Poem by Noyes. (G. Schirmer.)
Rogers—"Out of the Depths." Two keys. (Schmidt.)
Rogers—"Today if Ye Will Hear." Two keys. (Schmidt.)
Rossini, C.—"Emmanuel." Two keys. (J. Fischer.)
Sowerby—"Three Psalms." Published separately. Bass. (Gray.)
Schloss—"Bells of Noel." Two keys. With violin. (J. Fischer.)
Spier—"Easter." High. Poem by Herbert. (Gray.)
Thomson, D. C.—"The Knight of Bethlehem." Two keys. (Novello.)
Thimman—"The Birds." Two keys. (Novello.)
Thimman—"My Master Hath a Garden." Two keys. (Novello.)
Thimman—"In the Bleak Midwinter." Two keys. Poem by Rossetti. (Novello.)
Thimman—"Jesus, the Very Thought of Thee." Medium. (Novello.)
Thimman—"The God of Love." Medium. Poem by Herbert. (Novello.)
Timmings—"In the Evening It Will Be Light." High. Chimes *ad lib.* (Gray.)
Timmings—"Thou Hidden Love of God." Two keys. (Chappell-Harms.)

Timmings—"Our Blest Redeemer." Medium high. (Gray.)
Tooke—"O Little Town." High, with cello and harp. (Gray.)
Taylor, Jean—"A Christmas Folksong." "The Little Jesus Came to Town." Low or medium. Poem by Reese. (Gray.)
Voris—"I See His Blood upon the Rose." High. (Gray.)
Voris—"The Pilgrim." High. Poem by Bunyan. (Gray.)
Vibbard—"A Mountain Te Deum." High or medium. (G. Schirmer.)
Warford—"Christ's Message." Two keys. (Schmidt.)
Whiting, Arthur—"God of the Earnest Heart." Tenor. Poem by Johnson. (G. Schirmer.)
Whiting, Arthur—"Still, Still with Thee." Soprano. (G. Schirmer.)
Whiting, Arthur—"Sweet Day." Poem by Herbert. (G. Schirmer.) Soprano.
Whiting, Arthur—"When Winds Are Raging." Bass. Poem by Stowe. (G. Schirmer.)
Whiting, Arthur—"Even unto Them." Bass. (G. Schirmer.)
West—"God Is Our Hope." Two keys. (Schmidt.)
West—"O God Our Help." Two keys. (Schmidt.)
Woodman—"Easter Dawn." Three keys, with violin, piano, harp. (G. Schirmer.)
Woodman—"Out of the Deep." Low. (G. Schirmer.)
Woodman—"Out of the Shadows." High and medium. (Schmidt.)
Ward, Vera—"Advent." Medium or high. Poem by J. G. Fletcher. (Gray.)
Wentzel—"Lambkins." High, with cello. Change silly title. (Gray.)
Williams—"Lullaby of the Madonna." Low. Has sad tone. (Gray.)
Warren, E. R.—"Because of Thy Great Bounty." High. (Gray.)
Whitehead-German—"Croon Carol." Medium. (Carl Fischer.)
Willan—"O Perfect Love." High. (Gray.)
Yon—"O Faithful Cross." Two keys. (J. Fischer.)
Yon—"Gesu Bambino." Two keys. (J. Fischer.)
Young—"The Shepherds Sing." Low or medium, with violin and harp *ad lib.* (Gray.)
Young—"In the Oratory." Medium and low, with violin and harp *ad lib.* (Gray.)
I have mentioned a few of the so-called "heart-songs," including the best by the late Dr. George B. Nevin, O'Hara, Ambrose, and the famous one by James H. Rogers under his other name of Campion. Some of the most interesting and original are not so well known as they deserve; I commend, for example, the ones by Ashley, Timmings, Taylor, Vibbard, Ward and Young (first). The solos of Arthur Whiting, once popular, deserve reviving, if only for their excellent texts. I have listed some real masterpieces, including works by Barnes, Candlyn, Clokey, Chadwick, Dickinson, Dvorak, Forsyth, James, Noble, Rogers (first), Thomson, Thimman and Voris that I have used again and again. The only really difficult ones are the set by Sowerby.

A Critic's Explanation

Few articles which I have written in the years since 1918, when I joined the staff of THE DIAPASON, have brought me so many letters of commendation as that which I published in the July issue regarding the need for criticism in our profession. Yet it is one which, in at least a few instances, was so misinterpreted that I must explain my position.

My intention was to point out the need of intelligent, skilled and honest

criticism in the newspapers, for two chief reasons—first, in order that we may not become satisfied with anything less than the best in our art and performance, and, second, that we may avoid cases where an uncritical press favors one church musician beyond his merits and with injustice to others—particularly with injustice to men younger and more in need of encouragement. This was my sole intention.

I gave as a type-case, not an individual, a person whom I named Dr. Blank. I described him not as an ignoramus but as a person of some ability and education, trained in Germany as well as in the United States. (Until fairly recently everyone who went abroad to study went to Germany.) I told how his abilities were exaggerated in the press until even his obituary notice was incorrect. I did not deny him ability or social charm, but I did say, or tried to say, that his taste in selection of music needed criticism, and that his musical standards and the adulation which he received were bad for him and for other organists in his city.

Now I made it plain, as I supposed, that I was presenting a type which existed and still exists. Probably ten thousand readers took me at my word, but a few did not. Two persons living in the same city in the Middle West wrote to say, without disapproval, that I had described a living townsman of theirs—a man totally unknown to me. Two pupils of a deceased organist in the East wrote indignantly that I had attacked their master; a friend of the same organist, a member of his choir, published an article in the local Hearst newspaper, defending the abilities of the man whom he identified as Dr. Blank and accusing me under the name of Dr. Blink as an insignificant person, musically incompetent and malicious.

Regarding my musical competence I hope that more expert opinion might differ. As for malice, I intended none and have had no reason for professional jealousy. So far, there is no reason to trouble the readers of THE DIAPASON. We have only one more unnecessary proof of the lauding of one organist at the expense of others. But some person or persons, with a lack of taste and judgment surely worse than has been laid to my charge, showed a copy of my article, it is alleged, to a relative of the organist supposedly attacked. Of the existence of this relative I had been previously unaware, and I know of no decent reason why she should have been informed of the most unfortunate incident. But I am writing this note to apologize to the lady and to express in this public way my very deep regret that unintentionally I have been the cause of unhappiness which, I trust, has been slight, and which I would gladly undo. I am doing this, not in any local newspaper, but in a journal which reaches nearly every leading organist of the United States and Canada, a journal whose reputation is guaranty that no private insult was intended. If any reader has heard some individual name attached to Dr. Blank, I ask him or her to deny the statement. The incident illustrates a good deal more than my stupidity, but my stupidity is acknowledged.

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Who's Who Among the Organists of America

NORBERT E. FOX.

Norbert E. Fox, who has been organist and choirmaster at Our Lady Queen of the Most Holy Rosary Cathedral, Toledo, Ohio, since the opening of that cathedral ten years ago, is an organist by birth, tradition and training. The records indicate that his family on both sides can boast a succession of organists who have rendered notable service. Before assuming the post at the cathedral in 1925 he was organist at St. Mary's Church in Sandusky, Ohio, a position in which he succeeded his mother, who was organist until 1881, while she in turn succeeded her father. To prove that the tribe of organists so well established in the Fox family is not dying out it may be stated that Mr. Fox has been ably assisted in his duties for the past year by his oldest son, Robert.

Mr. Fox has to his credit one published composition, "Missa Spiritus Domini," for four mixed voices and organ. In addition, he has several works for piano, voice, organ and orchestra in manuscript form. The organ pieces are built for the most part upon Gregorian melodies. The most popular of the manuscripts, "Sortie on the Orbis Factor Tune," has been played frequently in Toledo.

Norbert E. Fox was born in Sandusky in 1881. He was the first child of a family of fourteen. He was raised in a musical atmosphere, and his musical training was begun early in life, studying piano, organ, theory, voice and choir work. He served at various smaller churches throughout Ohio previous to his appointment to St. Mary's. In the last ten years of diligent work in Toledo he has developed an excellent choir of fifty boys and twenty-five men.

In 1910 Mr. Fox married Miss Eva Minnich of Lorain, Ohio. They have six children — Robert, 21; Marceline, 17; Geraldine, 16; Valerian, 14; Pa-

NORBERT E. FOX



tricia, 10, and Gregory, 3. All but the youngest study music.

The late Professor Francis Eugene Bonn of Rochester, N. Y., whose life is familiar to readers of THE DIAPASON, was an uncle of Mr. Fox. Professor Bonn was an ardent student of Gregorian music and taught students at St. Andrew's Preparatory School and St. Bernard's Seminary. Without doubt Professor Bonn was responsible in no small way for Mr. Fox's early training in Gregorian chant and orchestration. Professor Bonn was also one of the family who preceded his nephew as organist at St. Mary's in Sandusky.

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Designing the Great; Points on Present-Day Tonal Tendencies

[Mr. Jamison has prepared for THE DIAPASON the following elaboration of his talk at the general convention of the American Guild of Organists in New York City on "New Features of Organ Design."]

By J. B. JAMISON

The future of American tonal design rests in the hands of American organists. I hope it does not merely rest. You can take an interest in it and bend it any way you like, exerting an intelligent check against extremists—whom we have always with us—or you can be indifferent and apathetic and let someone else bend it for you and spend your spare time complaining because organs do not suit you. As you have to play them it seems to me you should be vitally interested in their tonal plans. Nothing can help your registration as much as a study of tonal design, for registration is the science of combining and contrasting tone colors, and design is the science of planning the organ so as to facilitate registration. All there is to design is to choose the most effective colors, powers and pitches for the different stops and locate them where they will be the most useful. What I have to say is intended to quicken your interest in design and to consider some of its probable trends.

About six years ago I helped start a campaign against the so-called "8-ft. organ." That fight appears to be about won. Only in isolated and backward districts do we find men who still stand pat for the old, dull, lifeless, stodgy, upperworkless organs of the past. Having disposed of the 8-ft. organ, organists, especially the younger men, are now pretty well agreed that the diapason chorus of the great sounds best with less powerful 8-ft. diapason tone. That is encouraging progress, but is somewhat negative. It is not enough to decide what to suppress; the next step is to agree what should be accented.

I should like to go on record as predicting that the correct greats of the near future will be based not on 16-ft. or 8-ft. tone, but on 4-ft. diapason tone. The octave is the bridge between the middle and upper work of the tonal structure and can stand a great deal of emphasis. There is good reason for accenting it, for any natural crescendo not only proceeds and grows from soft to loud, from placid to thrilling tone, but also usually implies a rise in pitch. We raise the voice when we want to make a point. There is still another quality to crescendo—an increase in beauty of tone that is satisfying and easy to listen to. Today that feature is not getting much consideration, but I shall take that up later.

There are two ways of emphasizing the octave. You can put it on a single stop-knob, or in a big mixture. Of these the latter method I believe to be by far the better way. Some of our designers are beginning to realize that the octave should be stressed, but see the point "through a glass, darkly." For instance, I saw a scheme not long ago in which the designer had scaled the octave larger than the first unison, but had put it on a separate draw-knob. Of course, whether so placed or in a big mixture, it would sound the same in full great, but, I ask you as organists, if on a single draw-knob, what are you going to do with it? It cannot be used with the weaker unison, and if the twelfth and fifteenth are commensurate with the octave, as they would have to be, all three stops, octave, twelfth and fifteenth, would have to be drawn together to sound right. That designer has asked us to excuse a certain rigidity in the great because he regards full great as a special effect, which can be built up in only one way and used for but one purpose. Nothing could be more inefficient designing than that. The great is entitled to just as much flexibility and usefulness and variety as any other manual. For this reason sub and super couplers to itself should always be provided on the great. Only under special scaling conditions are we justified in using them for full section—

though such conditions are readily and advisedly applicable—but their provision makes possible many minor combinations within the great that add to the variety of tone and in themselves are interesting and beautiful.

The proper way, as I see it, to plan and scale a great is to have the single voices, on individual knobs, of moderate power, and, reversing the usual procedure, a much more powerful mixture of low pitch, in which the octave is emphasized, and on top of all this a high-pitched mixture for requisite top and brilliance. In this manner not only are space and money saved, but the individual voices are not too loud to be frequently useful.

As to power reeds on the great, I believe there is no place for them there. Contrast between the sections is admitted to be a cardinal feature of good design and if the great is diapasons and reeds and the swell is reeds and diapasons, the contrast between great and swell is naturally less pronounced than if the great were strictly a flue department and the swell mainly a reed chorus. It is quite simple to give the great of the average organ entirely adequate power without any reeds whatever, by using big-scaled mixture-work, and the quality and texture of the resultant tone is richer and more interesting than if reeds were employed.

There is a fault of present-day design that should be noted and corrected. This grows out of a misconception as to the word "blend"—the most abused and misunderstood word in organ terminology. Not long ago an organist enthusiastically told me of a very new and large organ in which the "blend"—as he called it—was so nearly perfect that neither he nor the regular organist of the church, when seated down the church, could tell when certain *mf* stops were added—they so melted into one tone. I said it seemed to me that that was a confession of one of the greatest weaknesses any organ could have. Every stop should tell when added and be missed when taken away.

This man was under the impression that two shades of brown "blend." The best definition I know for blend was told me by Wallace Sabin, whose opinion is always worth having, who said, in effect, that blend is what happens when two stops of different color combine to yield a third color, different from either yet sounding like one voice. All arts are parallel. It is heartening to have the rules of one reinforce the tenets of another. Yellow and blue blend. They form green, which is a distinct and different color, and a true one. Brown and lighter brown can never yield anything but brown.

I refer especially to strings, and the elimination of true characteristic color from the secondary voices of the organ. We all know that if a string tone is made from large pipes it can be pulled over so far toward geigen tone that it and a geigen will melt into one. But at what a sacrifice! Color scope has been narrowed, interest taken out of the organ for the listener, expressive capacity reduced. Now I have no use for keen viol tone except in the largest organs, where luxuries can be provided, for it is exaggerated and therefore unblendable tone. But, equally, there is no defense for exaggerating it in the other direction and making it so sombre that it is no longer a true string.

Pure tone, by which, in this instance, I mean normal, characteristic tone, will always blend. Distort it toward too great brilliance and it will stand apart, but distort it toward too fundamental quality and it will merely fuse. Fusion is not blend, for it produces no new resultant color. Fusion is the death of combinational variety; blend is the life of it. A normal string, neither too bright nor too bland, will blend with any normal flute in the strictest sense of the word.

One of the worst features of currently popular design is this double fault of making the secondary voices negative and the primary voices extremely positive. A soft colorful stop does not hurt ensemble, because it cannot be heard in full section or full organ, but a loud colorful stop ruins ensemble, not in the sense that it hurts unity or cohesion, for if all the loud voices are fiery and hard, the whole organ will sound that way, but in the sense that it wrecks beauty. There is

a current epidemic of sombre strings, thin flutes, thin and brilliant structural diapasons, mixtures and reeds that is turning our organs into nondescript *mezzo fortes* and brass band *fortissimos*. Such work will not endure because it lacks interest in the bulk of the playing (*mf* stops are used oftener) and hurts the ears in climaxes—the very place where the tone should be the most beautiful of all.

Some time ago Senator Richards wrote, if I recall correctly, that he was intrigued by the way some of the old German mixtures blended with flutes. I see nothing in that to cause surprise. Any properly composed, scaled and voiced diapason mixture, not too high in pitch, of well-scaled pipes and normal diapason voicing, will blend beautifully with stopped or open flutes, or strings, or diapasons, or with reeds! Some of the old German mixtures had 8-ft. stopped flutes in them. But a string mixture will not blend with anything and the usual flute mixture is an abomination. Another proof that colors in the middle of the spectrum, rather than on either edge, blend best.

The idea seems prevalent that a mixture is strictly an ensemble stop, a luxury, limited in its uses, whereas, if you try it, you will find out that a good normal tone mixture—one that is treated naturally—is one of the most useful, versatile and obliging stops you can put into an organ. Dr. Schweitzer was right when he said that a good organ cannot have too many good mixtures.

This brings us to the matter of beauty of full organ tone, which I mentioned earlier. If color is taken out of the softer voices and put into the powerful stops, two principles of art are violated. It makes me think of the man who preferred a red suit with a brown tie to a brown suit with a red tie. Just as you would avoid a general appearance of garish dress (though realizing the value of color in minor appointments) or a loud conversational voice or other evidences of bad taste, avoid raspy dominating reed tone in full organ or ultra-brilliant geigen tone in the major diapason chorus work.

This trouble has come about through the organist's legitimate desire for clarity. Organists in their search for it have been willing to accept almost any kind of tone to get it. Clarity is a matter of pitch as well as timbre, also a matter of bass and treble power balance. No one complains often of right hand clarity, and while we know that geigen structural tone is clear in the sometimes obscure left hand, why should we sacrifice sweetness—a forgotten word—and beauty—ditto—in the top three octaves, in order to clear up one tenor octave? The answer to bass clarity and treble sweetness is a change from the usual seventeenth note halving ratio to one that halves diameters of diapason pipes on the eighteenth-nineteenth note. There is no time to go into this in detail, but I can explain that the revised ratio yields narrower, cleaner tonal basses and larger, fuller toned trebles. Reeds need to be revised along similar lines. The eighteenth-nineteenth note ratio is bound to become the foundation of superior

work of the future. It is a natural and easy way out of the difficulties of the past.

When I was a boy I spent a winter on the French Riviera, near Nice, and often used to go to the Palais du Jetée, a sort of Crystal Palace built out over the sea, and listen to the orchestra. In those days they let you walk right down among the players, where you could really hear. It was a big orchestra and beautifully conducted. There, and later in Paris, I became fairly familiar with the sophistication and refinement of French orchestral interpretations. They suggested a crescendo, rather than indulged fully in it—a gesture in the proper direction—which was most flattering to the listener in that he knew the repression was deliberate and that it left something to his imagination—the essence of beautiful courtesy.

I have never been able to reconcile this typical French refinement with the near-vulgarity of French full organ tone, from which not even the vastness and resonance of a cathedral like Notre Dame can iron out the stridency. I am a firm believer in the efficacy of some French trumpet tone in the swell chorus reeds, but as firmly against making them all that way. The funniest thing ever put into American organs has been the huge French trumpets posing under the name of "tubas" that have gone into some of our big jobs. A certain amount of this tone, in the proper section (the swell), is essential, but a little goes a long way. However, this paradox of realizing the virtue of restraint in orchestral work and letting things rip in French full organ is no more difficult to resolve than our current emasculation of color in the softer voices and brass-banding the major chorus work.

Our organs built on basic fallacies will not continue to hold regard. Nothing universally and lastingly satisfactory was ever made from exaggerated materials or treatment. A picture painted in too high a key may be temporarily entertaining, but it fatigues one quickly. It's all right for a while, but you can't live with it.

If you don't look out and exercise your cheek against the extremists, our organs may come to be like Arthur Duffy's "sandwich." Duffy was an Irish messenger boy, enormously fat, eating all the time. One day he said to his pal on the messenger bench beside him: "Here's a sandwich; the dog ate the meat out of it, you can have the rest."

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By PAUL AKIN

The annual Conference for Church Work was held at Wellesley, Mass., for eight days, the classes starting June 25 and ending July 3. This short summer school is held each year under the auspices of the Episcopal Church for the purpose of helping and inspiring its workers. Of special interest, as for many years past, was the work of the school for church music under the direction of Frederick Johnson. Courses were offered in organ playing, plain-chant and choral conducting, besides a series of lectures by several authorities on problems of church music.

The organ playing class was conducted in the manner of a seminar, the members performing material suitable for services and receiving the benefit of the criticism of Mr. Johnson. The study of plain-chant this year was under the direction of Everett Titcomb, whose work in this field has attracted widespread admiration. Canon Douglas, a much-loved figure at the conference for many years, was absent because of illness. Mr. Titcomb carried on the work in Gregorian chanting in a most practical manner, giving the students an excellent conception of the rhythm of the chant, of the modes and of the many small points that go to make good chanting. In the class in choral conducting, Mr. Johnson gave members an opportunity to direct in numbers selected from the Oxford "Church Anthem Book."

The first of the lecturers in the series on problems of church music was the Rev. Benjamin I. Harrison, rector of the Church of the Advent in Boston. His talk was stimulating in that it brought to the attention of those present a spiritual and aesthetic conception which is too often lacking in the thinking, talking and writing on the subject. Dean John P. Marshall of Boston University College of Music gave a talk on the education of the church musician which was found most helpful by his listeners. Edward B. Gammons, organist and carillonneur of St. Stephen's Church, Cohasset, was the speaker on two occasions. In the first of his lectures he told about bells in general and carillons in particular. Interest was stimulated by the slides shown. Mr. Gammons' second lecture was on program building and had to do with laying plans for the season's program in church work.

Donald Harrison of the Aeolian-Skinner Organ Company gave two talks on organ design and tone. One could gain a clear idea of modern ideals in organ building from these lectures. The remaining lecture was by Dr. Thompson Stone, conductor of the Handel and Haydn Society of Boston. Dr. Stone stressed the need of a thorough knowledge of vocal problems in choir work and urged all choirmasters to study the subject carefully under acknowledged masters of the vocal art. He also gave practical pointers for choirmasters in carrying on their labors.

In addition to this regular work, Mr. Johnson conducted the conference chorus. This chorus met daily and was made up of members of the music school as well as many whose main interests lay in other fields.

Every day at 4 in the afternoon an organ recital was played. Paul Stanton began the series, presenting an exciting program. Paul Akin continued the chain the next day. The following day Gardner Evans was the soloist. Mr. Evans presented as a real novelty an original sonata. Later the same day Mr. Gammons gave a recital on the carillon. Next in the organ recital series was a short program by Edward W. Crawford, who displayed a sensitive feeling for the instrument. George Faxon followed the next day with a brilliant program played from memory. The last recital was by Miss Frances Bartlett, who displayed both technique

and musicianship of a high order. The last public event of a musical nature was the choral evensong service at which the chorus sang three anthems prepared under Mr. Johnson's leadership, and at which the plainsong class sang the Magnificat and two Psalms with a smoothness and flow which were a real tribute to Mr. Titcomb's ability as a leader. At this service Mr. Akin played as prelude and postlude two compositions by Bach and accompanied the service.

SUMMER AT THE CAPITAL

By MABEL R. FROST

Washington, D. C., July 19.—Summer Sunday evening musical services have been resumed at the National City Christian Church, with programs on the organ and tower chimes by Lyman McCrary, organist of the church. July 7 Virginia Sellers, soprano, was the assisting artist and July 14 David Maffley, tenor, of Des Moines, Iowa, assisted. July 14 Mr. McCrary's organ program included: Toccata, Farnam; "Twenty-third Psalm," Howells; Prelude in C minor and Chorale Prelude, Bach; "Harmonies du Soir," Karg-Elert; Intermezzo, Jepson; Variations, Bonnet.

The Mount Vernon School of Music, R. Deane Shure, director, presented Miss Margaret Barringer, organist, and Miss Phebe Stine, soprano, in a recital June 26 at the Mount Vernon Place M. E. Church, South. Miss Barringer's program was as follows: "Sonata Cromatica," Yon; "By the Lake of Genesaret," Diggle; "Christmas in Sicily," Yon; "Imagery in Tableaux," Edmundson; Suite, "The Holy Carpenter," Shure.

Gertrude Smallwood Mockbee, for many years organist of the Metropolitan Baptist Church, and Mr. Mockbee are the proud parents of a very young son, who arrived at their home in the last month. Mrs. William Weber is acting organist at the Metropolitan Baptist Church.

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Programs of Organ Recitals of the Month

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Three recitals on Sunday afternoons in July at 4:30 by Mr. Kraft at Trinity Cathedral, where his organ performances have attracted people from all parts of Cleveland and other cities these many years, were marked by the following programs:

July 14—Prelude and Fugue in A minor, Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Andantino, Franck; Scherzo from "Midsummer Night's Dream," Mendelssohn; "The Last Spring," Grieg; Toccata in G minor, H. Alexander Matthews; "Chanson," Candlyn; "L'Arlequin," Nevin; "Salvadora" (Berceuse), Federlein; "Marche Pittoresque," Kroeger.

July 21—"Piece Heroique," Franck; Aria for the G String, Bach; Passacaglia, Candlyn; Intermezzo, Bonnet; Sketch in F minor, Schumann; Communion, Torres; Toccata in D minor, Federlein; Reverie on the Hymn-tune "University," Grace; Cantilena, McKinley; Finale from First Symphony, Vierne.

July 28—Preludio from Sonata in F minor, Rheinberger; Chorale Prelude, "O Gott, Du frommer Gott," Karg-Elert; "Ave Maria," Schubert-Nevin; Toccata in C minor, Candlyn; Andante Cantabile, Dethier; Evening Song, Baintow; "Carillon de Westminster," Vierne; "Meditation a Ste. Clotilde," James; Berceuse, A. Korostchenko-Kraft; "Marche Russe," Schminke.

Mr. Kraft's monthly recitals will take place on Mondays at 8:15, Oct. 7, Nov. 4, Dec. 2, April 6 and May 4.

C. Albert Scholin, M. Mus., St. Louis, Mo.—In a recital at Trinity Lutheran Church, Akron, Ohio, on the evening of Aug. 3 Mr. Scholin will play a program consisting of these compositions: Prelude, Fugue and Chaconne, Ruxtehude; Air for the G String, Bach; Prelude and Fugue in G major, Bach; "Abendlied," Schumann; "The Swan," Saint-Saens; Andante Cantabile from String Quartet, Tschalkowsky; Sonata No. 2, Mendelssohn; "Romance sans Paroles," Bonnet; "The Bells of St. Anne de Beaupre," Russell; "To the Rising Sun" and "Midnight," Torjussen; March from Third Symphony, Widor.

Harold V. Milligan, F. A. G. O., New York City.—In a recital at the Riverside Church Sunday afternoon, July 14, Dr. Milligan played the following program of works of modern composers: Allegro Maestoso from G major Sonata, Elgar; Pastel in F sharp major, Karg-Elert; "Grand Choeur," B. Bossi; "Preambule," "Cortege," Madrigal and Reverie, Vierne; Fantasia on the Negro Spiritual "Swing Low, Sweet Chariot," Dittus; Prelude on the Welsh Hymn-tune "Tyny-Botel," Noble.

July 7 Dr. Milligan gave a Bach-Handel program which included: Pastoral: for Christmas Oratorio, Four Preludes on Hymn-tunes and Fugue on the Hymn-tune "St. Ann" ("O God, Our Help in Ages Past"), Bach; Suite from "Water Music," Largo from "Concerto Grosso" in E major and Prelude and Fugue in F minor, Handel.

Robert F. Fox, Toledo, Ohio.—Mr. Fox was presented in a recital at the First Congregational Church July 1 by Arthur R. Croley and played the following program: Prelude in B minor, Bach; Flute Solo (from a Sonata), Thomas A. Arne; First Movement, Third Sonata, in A major, Mendelssohn; "Meditation a Ste. Clotilde," James; "Pantomime," Jepson; Fantasia on "Orbis Factor" (MSS.), and "Adorate Devote" (MSS.), Norbert E. Fox; Toccata ("Suite Gothique"), Boellmann.

Mr. Fox played another recital July 12 in the new Holy Rosary Cathedral, Toledo, on the large four-manual Aeolian-Skinner. He is assistant organist of the cathedral and his father, Norbert E. Fox, is the organist. The recital was sponsored by the Toledo Teachers' College summer school.

Frank Q. T. Utz, Mus. B., Marshall, Mo.—A recital for the children of a daily vacation Bible school conducted by the churches of Marshall was played effectively by Mr. Utz at the Christian Church on the afternoon of June 13 and was attended by 200 children and a number of grown persons. Mrs. Utz assisted her husband at the piano in the following program: "Marche Militaire," Schubert; Largo from "New World" Symphony,

Dvorak; "Meditation in a Cathedral," Frank Q. T. Utz; Cradle Song (Dedicated to C. L. Fichtorn), Utz; "The Whistler and His Dog" (Caprice), Arthur Pryor; organ and piano duo, Minuet (from Children's Symphony in E flat), Mozart; Suite, "Sketches of the City," Gordon Balch Nevin.

Frank B. Jordan, M. Mus., Bloomington, Ill.—Mr. Jordan, head of the organ department at Illinois Wesleyan University, played a dedicatory recital June 27 in Grace Methodist Church at Decatur, Ill. on a three-manual Midmer-Losh organ formerly in the Losh home on Long Island and rebuilt for this church. Mr. Jordan's program consisted of: Toccata and Fugue in D minor, Bach; Allegro Moderato from Fourth Concerto, Handel; Scherzo in G major, Dunham; "Dreams," McAmis; Second Concert Study, Yon; Gavotte, Wesley; Cradle Song, arranged by Polster; Allegro Vivace from Fifth Symphony, Widor.

E. Power Biggs, Cambridge, Mass.—Mr. Biggs was guest organist and played the Tuesday 1 o'clock recitals at St. Paul's Chapel in New York in July and he will play up to and including Sept. 10. His July offerings included the following:

July 9—Fugue in G minor (the lesser), Bach; Trio-Sonata No. 1, in E flat, Bach; Prelude and Variation, Franck; "Piece Heroique," Franck.

July 16—Concerto No. 10 in D (Adagio, Aria, Allegro), Handel; Trio-Sonata No. 2 in C minor (Vivace, Adagio, Allegro), Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach.

July 23—Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke; Trio-Sonata No. 3 in D minor, Bach; "The Reed-Grown Waters," Karg-Elert; Chorale Prelude, "Nun danket Alle Gott," Karg-Elert.

July 30—First Movement from Symphony in G, Sowerby; Trio-Sonata No. 4, in E minor, Bach; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach; Passacaglia and Fugue in C minor, Bach.

Alice R. Deal, Chicago.—Miss Deal gave the daily organ recital at the University of Chicago Chapel July 16 and played a program consisting of these compositions: Prelude to the "Wedge" Fugue (E minor), Bach; Scherzo from E minor Sonata, Rogers; "Dance of the Gulls," Lily Moline Hallam; Adagio from Symphony No. 2, Widor; Chromatic Fantasia, Thiele.

Arthur C. Becker, A. A. G. O., Chicago.—In a recital Sunday afternoon, July 7, at St. Vincent's Catholic Church Mr. Becker played the following program: Premier Chorale, Andriessen; Aria in the Manner of Bach, Mauro-Cottone; Canon in A flat, Dubois; Toccata and Fugue in D minor, Bach; "Rosace," Mulet; Allegro molto from Sonata in B minor, Arthur Becker; "La Reine des Fetes," Webbe.

Vernon de Tar, New York City.—Mr. de Tar gave a recital at Calvary Church on the evening of June 19 at which he played the following works: Chorale in E major, Franck; Allegretto in B minor, Guilman; Allegro from Fourth Concerto, Handel; Passacaglia and Fugue in C minor, Bach; three movements from Second Symphony, Vierne.

Lucy Dimmitt Kolp, Sioux City, Iowa.—Mrs. Kolp was heard Sunday afternoon, June 2, in a recital at Grace Methodist Church in the faculty series of Morningside College. She played: First Concerto (First movement), Handel; Chorale Prelude, "By the Waters of Babylon," Bach; Fugue in G minor, Bach; Second Sonata (Largo), Bach; Song from "Tristan," Wagner-Middelschulte; "Angelus," Liszt; Chorale Prelude, "A Rose Came Forth," Brahms; "Benedictus," Reger; Fifth Sonata (Finale), Rheinberger.

Marcella Brownson, Mus. B., Plainfield, Ill.—Miss Brownson, assisted by Max E. Wilson, tenor, of Champaign, Ill., gave a recital in the Congregational Church of Plainfield June 18, and her program of organ numbers included: Fantasia in G minor, Bach; "Soeur Monique," Couperin; Largo, Handel; Intermezzo, Widor; "Drink to Me Only with Thine Eyes," Miles; "Suite Gothique," Boellmann.

Walter Blodgett, Cleveland, Ohio.—Mr. Blodgett played the final recital of the season at the Epworth-Euclid Methodist Church Sunday afternoon, June 23, and

the program consisted of these selections: "Water Music" Suite, Handel; Chorale Preludes, "Sleepers Wake," "I Call on Thee, Lord Jesus," and "Come, God, Creator, Holy Ghost," Bach; Sonata 10, in B minor (Fantasia-Finale), Rheinberger; Piece for Organ, Desire Paque; Toccata, de Mereaux; "Carillon," Sowerby; Prelude in C minor, Vaughan Williams; "Pantomime," de Falla.

Ella Scoble Opperman, Tallahassee, Fla.—Dean Opperman, organist, and Owen Sellers, cellist, gave a program by French composers as one of the artist series recitals for the summer school at Florida State College for Women July 2. The organ selections were the following: Fourth Symphony (Toccata, Andante Cantabile and Scherzo), Widor; First Concerto (Allegro non troppo; Allegretto con moto), Saint-Saens; Ancient Christmas Carol, arranged by Guilman; Toccata from "Oedipus at Thebes," Le Froid de Mereaux; "Angelus du Soir," Bonnet; "Ariel," Bonnet; "Piece Heroique," Franck.

John Harms, Plainfield, N. J.—Mr. Harms played two Bach programs at Grace Church in June, with the following offerings:

June 4—Prelude and Fugue in A minor; "Come, Redeemer of Our Race"; Toccata, Adagio and Fugue in C major; Little Fugue in G minor; "Out of the Deep I Call to Thee"; "Be Glad Now, All Ye Christian Men"; Sinfonia to Cantata 156; Fantasia and Fugue in G minor.

June 10—Toccata in F major; "Lord, Hear the Voice of My Complaint"; "Sleepers Wake!"; Toccata and Fugue in D minor; Fugue in G major (a la Gigue); "Baderne"; Air for the G String; Passacaglia and Fugue in C minor.

Edward Eigenschien, Chicago.—In a recital July 3 at Kimball Hall under the auspices of the American Conservatory of Music Mr. Eigenschien, who shared the program with Rudolph Reuter, pianist, played the following compositions: Concerto No. 4, Vivaldi-Bach; "Jesu, Joy of Man's Desiring," Bach-Grace; "In These Is Gladness," Bach; "The Day Is so Joyful," Bach; Fugue in D major, Bach; "In Silent Woods," Rimsky-Korsakoff; Scherzo, Vierne; Cantabile, Vierne; "Pag-eant," Sowerby.

Theodore Schaefer, Galion, Ohio.—Mr. Schaefer played the following program at Trinity Lutheran Church, Crestline, Ohio, June 16: Fantasia in G minor, Bach; Chorale Prelude, "Liebster Jesu, wir sind hier," Bach; Scherzo, Gigout; "Benedictus," Reger; Chorale in A minor, Franck; "Dawn," Jenkins; Fountain Reverie, Fletcher; "The Sun's Evensong," Karg-Elert; "Will-o-the-Wisp," Nevin; "Carillon," Sowerby; Toccata, "Thou Art the Rock," Mulet.

Claude L. Murphree, F. A. G. O., Gainesville, Fla.—In his recital at the University of Florida June 30 Mr. Murphree played: Concerto in A minor (First movement), Bach; "By the Lake of Gennesaret," Diggle; "Will-o-the-Wisp," Diggle; "The Vee Kirk Wedding Song," Diggle; A Highland Pastoral, R. G. Hailing; Trio-Sonata No. 3, in D minor, Bach; "The Little Red Lark," Clokey; "The Tragedy of a Tin Soldier," Nevin; Two Preludes on American Hymn-Tunes ("Martyn" and "Bethany"), J. Sebastian Matthews; "Rondo alla Campanella," Karg-Elert; "Benedictus," Garth Edmundson.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in his popular programs at the Philharmonic Auditorium by Dr. Hastings in June were: Military March, Schubert; Selection from "Rosamunde," Schubert; Larghetto from Symphony in D, Beethoven; "Boat Song," Mendelssohn; Triumphant March from "Aida," Verdi; "Cantique d'Amour," Hienbar; Two Chorale Preludes, Hastings; "The Voice of the Chimes," Hastings.

Edith B. Athey, Washington, D. C.—The following are some of the selections played in July by Miss Athey, organist of the Hamline M. E. Church, at the Sunday afternoon popular recitals in Washington Memorial Park:

July 7—"Pilgrims' Chorus," Wagner; "Ave Maria," Arkadelt; "Cantilene Nuptiale," Dubois; "The Bells of St. Mary's," Adams; Pastoral, Rogers; Largo, Handel; "On Wings of Song," Mendelssohn.

July 14—Meditation, Sturges; "Echo Bells," Brewer; Barcarolle ("Tales of Hoffman"), Offenbach; Largo ("New World" Symphony), Dvorak; Adagio

from "Moonlight" Sonata, Beethoven; Nocturne, Schumann; Melody, Ole Bull; July 21—"Minster Bells," Wheelton; "Deep River," Spiritual; "Consolation," Mendelssohn; Minuetto, Calkin; Serenade, Herbert; Adagio Pathetique, Godard; "Peace of God," Shure; "Loch Lomond," Scottish Air.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs for the weekly recitals at the University of Minnesota have been:

July 19—Toccata and Fugue in D minor, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; "Chorale Symphonique" ("Ach bleib mit Deiner Gnade"), Karg-Elert; Largo in E ("Concerto Grosso" No. 12), Handel-Wood; "Soeur Monique," Couperin-Farnam; Minuet (Fourth Symphony), Vierne; Spasializio, Liszt-Lemare; "The Fountain," H. A. Matthews; Sketch in D flat, Schumann; "Finlandia," Silenius.

July 26—Prelude and Fugue in D, Bach; Two Chorale Preludes, Bach; Fantasia in E flat, Saint-Saens; Chorale in E, Franck; "Liebestod" ("Tristan and Isolde"), Wagner; "Variations de Concert," Edmundson; Prelude in Olden Style, Alfred Greenfield; Toccata (Symphony 5), Widor.

Martin W. Bush, F. A. G. O., Omaha, Neb.—In a recital Sunday afternoon, June 30, at the Joslyn Memorial Mr. Bush played this program: Largo-Allegro, from Sonata No. 1, Guilman; Fugue in G minor, Bach; Berceuse and Finale from "The Firebird" Suite, Stravinsky; "Starlight," Karg-Elert; Arabesque, Seely; "Phantom Waltz," Arensky; Fanfare, Shelley.

On June 16 Mr. Bush played the following program at the Joslyn Memorial: Prelude and Fugue in A minor, Bach; "Ave Maria," Henselt; Dithyramb, Harwood; "Vermeland," Hanson; Serenade Rachmaninoff; Nocturne, Dethier; Finale from Symphony No. 2, Widor.

Edward G. Mead, F. A. G. O., Oxford, Ohio.—Mr. Mead gave a program of works of contemporary composers at Miami University July 2, playing: British-Chorale Fantasia on "Ye Holy Angels Bright," Darko; Evening Song, Edmund C. Baintow, and "Grand Choeur" in G minor, Alfred Hollins. French—Second Symphony (Pastorale and Adagio), Widor; "Romance sans Paroles," Bonnet, and Allegro Vivace from First Symphony, Vierne, American—Idyll, Baumgartner; Canon from "Storm King" Symphony, Dickinson; "Will-o-the-Wisp," Nevin; "Bells through the Trees" (Nocturne), Edmundson, and Toccata from Suite in G minor, Rogers.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

July 7—Meditation, from First Symphony, and "Praeludium Circulaire" and Adagio, from Second Symphony, Widor.

July 14—Adagio, from Sixth Symphony, Widor; Andante sostenuto, from Gothic Symphony, Widor.

July 21—Chorale Improvisations, "Open Wide the Gate," "By the Waters of Babylon" and "I Thank Thee, Dear Lord," Karg-Elert.

July 28—Chorale Improvisations, "Awake, a Voice Is Calling" and "O Break All Bonds," Karg-Elert.

Albin D. McDermott, A. A. G. O., New York City.—In fifteen-minute recitals before the 4 and 8 o'clock services during the Solemn Sacred Heart Novena at Holy Name Church Mr. McDermott played the following from June 20 to 23: Allegro Cantabile, Symphony 5, Widor; Chorale Prelude, Brahms; Adagio, Symphony 6, Widor; "Ave Maria," Schubert; Toccata, "Suite Gothique," Boellmann; Chorale Improvisation, "Jesu, dulcis Memoria," Kreckel; Reverie, Borodin; Introduction and Allegro, Sonata 1, Guilman; "Ave Maria," Arkadelt-Liszt; Chorale Prelude, "O Sacred Head," Bach; "Lamentation," Guilman; "At the Convent," Borodin; Chorale Improvisation, "Veni Sancte Spiritus," Kreckel; Chorale in A minor, Franck; "Kamennoi Ostrow," Rubinstein; "Ave Maria," Bach-Gounod; Toccata in G major, Dubois; Cathedral Prelude and Fugue, Bach; "At Evening," Kinder; Chromatic Fantasia, Thiele; Pastoral in A major, Guilman; Toccata and Fugue in D minor, Bach; "In Modum Antiquum," Garth Edmundson; "Piece Heroique," Franck.

Recital Programs

George W. Volkel, New York City.—Mr. Volkel will continue his Sunday afternoon and Wednesday programs at Chautauqua, N. Y., announced in the July issue of THE DIAPASON, up to Sept. 1. His Sunday programs will be as follows:

Aug. 26—"Unto My Dear Lord" (Chorale Variations in Suite Form), Buxtehude; Concerto No. 2, in B flat, Handel; Chorale Preludes, "A Rose Breaks into Bloom" and "My Inmost Heart Rejoiceth," Brahms; Prelude to "Lohengrin," Wagner; Toccata and Fugue in D minor, Bach.

Sept. 1—Chorale Preludes, "How Brightly Shines the Morning Star" and "Had Not God Been for Us," Buxtehude; Fantasia in G major, Pastorale in C minor and Fugue in G major, Bach; Two Pieces from "Bach's Memento" ("Sicilienne" and "March of the Nightwatchman"), Widor; "On Hearing the First Cuckoo in Spring," Debussy; "Carillon-Sortie," Mulet.

The Wednesday programs in August prepared by Mr. Volkel are as follows:

Aug. 7—Chorale Prelude on "Ton-y-Botel," Noble; "May Night," Palmgren; March in E flat major, Rogers; "Pensee d'Automne," Jongen; Seven excerpts from "Burgundian Hours," Jacob; Scherzo and Finale from Fourth Symphony, Widor.

Aug. 14—Allegro Vivace (Symphony 5), Widor; Prelude on "Now the Sun's Declining Rays," Simonds; Chorale Prelude on "In dulci Jubilo," Bach; Cavatina (from String Quartet), Beethoven; "Song of the Basket-Weaver," Russell; "Meditation a Ste. Clothilde," James; Air and Sarabande from the "Holberg Suite," Grieg; "Grand Choeur Dialogue," Gilgout.

Aug. 21—"Piece Heroique," Franck; Sinfonia in F major, Bach; "Intermezzo Lyrico" and Allegretto, Bossi; "The Tumult in the Praetorium," de Maleingreau; "Largo e Spiccato," Vivaldi; Bach; "Chant de Mai," Jongen; Allegretto and Toccata from Symphony No. 5, Widor.

Aug. 28—Prelude, Samazeuilh; Allegro from Organ Sonata, Elgar; Adagietto from "Suite L'Arlesienne," Bizet; "Musette en Rondo," Rameau; "In Summer," Stebbins; Chorale No. 3, in A minor, Franck; Nocturne, Avery; Fugue from Symphony No. 1, Vierne.

Leslie P. Spelman, F. A. G. O., Raleigh, N. C.—In his recital at the University of North Carolina, Greensboro, June 17, Mr. Spelman presented this program: Seven Chorale Preludes, Brahms; Allegro from Sonatina, Conrad Beck; Chorale, Honegger; Chorale Prelude, No. 3, Roger Sessions; "Carillon," DeLamarter; Communion from "L'Orgue Mystique," Tournemire; "Thou Art the Rock," Mulet.

June 18 he played: Overture to the Occasional Oratorio, Handel; Air from "Orpheus," Gluck; "Psalm XIX," Marcello; Gavotte, Martini; Sketch in C major, Schumann; "Grande Piece Symphonique," Franck; "The Nightingale and the Rose," Saint-Saens; "Will-o'-the-Wisp," Nevlin; "Rhapsodie Catalane," Bonnet.

Mr. Spelman is teaching organ and theory at the University of North Carolina for twelve weeks this summer as visiting professor of music. He also has a large class of private pupils. Saturdays he goes to Raleigh to teach organ.

Summer Visitors Who Have Called at The Diapason Office

Visitors from out-of-town who have called at the office of THE DIAPASON in June and July have included the following:

Winslow Cheney, New York City.
J. MacC. Weddell, Galesburg, Ill.
A. D. Longmore, Seattle, Wash.
Walter E. Parks, Marshall, Mo.
Mary Elizabeth Johnson, Indianapolis, Ind.

W. D. Wood, Los Angeles, Cal.
H. H. Tehakarian, Miami, Fla.
Horace Alden Miller, Mount Vernon, Iowa.

George Leland Nichols, Columbus, Ohio.

LaVahn K. Maesch, Appleton, Wis.
Peter E. Nielsen, Kansas City, Mo.
Sister Rose Cecilia, Brentwood, L. I., N. Y.

Herbert R. Fenton, St. Louis, Mo.
Mr. and Mrs. Earl R. Larson, Duluth, Minn.

Donald B. Watrous, West Hartford, Conn.

Mrs. Sue Goff Bush, Kansas City, Mo.

Dr. and Mrs. Latham True, Palo Alto, Cal.

J. Herbert Springer, Hanover, Pa.
Leroy Gross, Norfolk, Va.
H. C. Schimmelman, Bay City, Mich.

F. B. Campbell, Caro, Mich.
George Tracy, Wessington Springs, S. D.

Mrs. Franklin Johnson, Kansas City, Mo.

Stanley R. Avery, Minneapolis, Minn.
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Cheney Stirs West; Salt Lake Out 5,000 Strong to Hear Him

Seldom do the records show that 5,000 people in America have attended an organ recital; yet this was what happened when Winslow Cheney appeared June 7 at the organ of the famous Mormon Tabernacle in Salt Lake City, to play a concert beginning with Bach and including a wide diversity of French, German, English and American music. Many of those in the audience, it was learned later, had risen at 2 or 3 o'clock in the morning and driven 300 or 400 miles to hear the recital. Over a hundred organists were in the audience, and many persons, not content to sit in the huge auditorium and galleries, crowded onto the concert platform to watch more closely.

Gail Martin, music critic of the *Deseret News*, wrote June 8:

Before the largest audience that has heard a Tabernacle organ concert in many a day, Winslow Cheney demonstrated yesterday that he is an artist of positive and impressive attainments.

Recognized as an authority on Bach, Mr. Cheney in the opening Toccata and Fugue in D minor proved his right of possession to the reputation that had preceded him. In a royal manner he proceeded to give an illuminating interpretation of the great master's work. The ponderous chords supporting the massive architecture of the structure, the runs forming the fret-work of the Gothic cathedral, rose out of silence to carve against the heavens a noble and inspiring picture. One realized that out of the stuff belonging to eternity Bach has created his musical compositions.

Hundreds of people were turned away from the recital in Sheridan, Wyo., where Mr. Cheney appeared on the evening of June 3 at the large Congregational Church. The *Sheridan Press* the next morning carried the headlines "Cheney Concert Here Attended by Throngs" and went on to call it "one of the rarest evenings of music the city has ever known." On June 9 a Sunday editorial in the *Sheridan Press* said that the business men of the city were "deserving of the thanks of the entire community for sponsoring the concert of Winslow Cheney, outstanding organist."

At Ogden, Utah, where Mr. Cheney appeared June 19, the ovation given him was described as follows in the *Ogden Standard Examiner* under the headlines "Brilliant Playing Heard at Cheney Concert":

Before a crowd which taxed the capacity of the Ogden tabernacle, Winslow Cheney, famous organist, gave brilliant interpretations of a group of compositions Monday night. Unstinted applause greeted the master musician at the conclusion of each number, and at the end of the recital, when the audience was loath to leave, Mr. Cheney responded to the ovation.

Mr. Cheney is now back in New York, carrying on his summer teaching, and is already booked for a number of recitals in the fall.

Report of Club of Women Organists.

During the season of 1934-1935 the Chicago Club of Women Organists again enjoyed a most successful year

under the direction of its efficient president, Edith Heller Karnes, and the club feels a great satisfaction in the accomplishments of the past year. The club has undergone a substantial growth, with seventeen new members voted into membership. Total membership at the close of the season is fifty-seven. Several events during the year merit special mention. First of these is the adoption of a constitution, which has established the club on an organized basis. A year-book was published and a successful card party was held in February, which netted sufficient funds to insure no financial deficit. Five business meetings of the entire club were held and the executive board held eight meetings. Ten programs were given, five in the Kimball salon, four in churches and one in Kimball Hall, at which many distinguished artists and speakers were guests. The annual dinner and election of officers was held June 3 at the Piccadilly tea-room, and the following officers were elected: Vice-president, Clara Gronau; secretary, Edna Dunker; members of the executive board, Edna Bauerle, Caroline Marshall and Betty Spooner (two years) and Nellie Terrell (one year). The following officers hold over for another year: Edith Heller Karnes, president; Mabel Laird, secretary; Sylvia Holtsberg, Helen Westbrook, members of executive board. Frances Biery of Dayton, Ind., who has been an outstanding student at the Indianapolis State School for the Blind, was elected an honorary member of the club.

Ora E. Phillips, Secretary.

France Decorates Wallace Goodrich.

The decoration of the Legion of Honor has been conferred by the republic of France upon Dr. Wallace Goodrich, director of the New England Conservatory of Music, in recognition of his services to the cause of French music in the United States. Dr. Goodrich's interest in French music, and particularly in the French organ and its literature, dates from the period of his study in Paris.

Gleason on European Tour.

Harold Gleason of the faculty of the Eastman School of Music, Rochester, N. Y., sailed July 16 on the Europa to spend two months in Europe. Most of the time will be passed in Heidelberg, where Mr. Gleason will study and do research work in musicology. He also expects to visit Munich, Salzburg and Vienna and to take a short trip through the Bach country.

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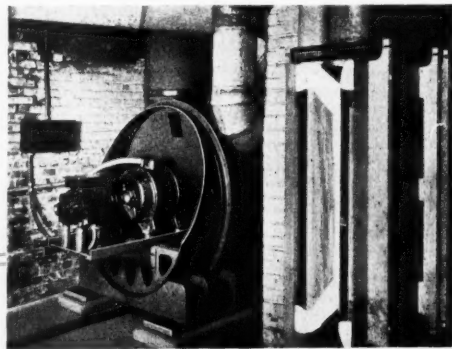
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Pass the 1935 Examinations.

The following passed the required examination in June, 1935, for the diploma of fellow:

Miss Helen Hopkins, Toronto, Ont.
 F. C. Niermeier, Kitchener, Ont.

The following have passed the required examination for the diploma of associate:

Miss E. M. Campbell, St. Johns, Que.
 Gordon Douglas, Shelburne, Ont.
 Clifford Maddock, Preston, Ont.

The following have also passed the required examination held in February, 1935, for the diploma of associate:

William E. France, Sarnia, Ont.
 James Hopkirk, Toronto, Ont.
 F. C. SILVESTER,
 Registrar of Examinations.

H. G. LANGLOIS, Secretary.

Examination Pieces for 1936.

Organ pieces to be played by candidates in the examinations of February, 1936, are announced as follows by Frederick C. Silvester, registrar of examinations of the C. C. O.:

FELLOWSHIP.

- (a) Fantasia in G major (N. 9-168; A. 3-453; P. 4-62), Bach.
- (b) Rhapsody in C minor, Herbert Howells (Augener).
- (c) "Carillon-Sortie," Mulet. (May be obtained through Novello).

ASSOCIATESHIP.

- (a) Fugue in B minor (on a Theme of Corelli), Bach. (N. 3-60; A. 3-422; P. 4-50).
- (b) Adagio in E (in the free style), Merkel (Novello).

The letters "N," "A" and "P" and the figures refer to volume and page in the Novello, Augener and Peters editions respectively, but any standard edition may be used.

These pieces only will be accepted at the examination. No substitution is allowed.

Two Kimballs for Mississippi College.

Mississippi State College for Women, at Columbus, Miss., will add to its curriculum in the fall a comprehensive course in organ music. Dr. Burney L. Parkinson, president of the college, is one of the prominent educators of the South and the college recently celebrated its fiftieth anniversary. This is the oldest college for women in this country supported by a state. Harold A. Richey, well-known organist, is the director of music, and is spending his vacation in the East. The college recently awarded the contract to the W. W. Kimball Company of Chicago for two organs which will be installed in August.



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NEWS FROM SEATTLE, WASH.

By JOSEPH H. GREENER, M.Mus., A.A.G.O.

Seattle, Wash., July 16.—In memory of Mrs. L. Wendell Fifield, wife of the pastor of Plymouth Congregational Church, a set of chimes was installed in the four-manual Skinner organ and dedicated at the morning service June 23. The chimes consist of twenty-five tubular bells. They were presented by members of the congregation and friends of the church. Arville Belstad is organist and choir director of the church.

The old Hook & Hastings two-manual organ at the University Congregational Church is being modernized by A. D. Longmore, Kimball representative in the Pacific Northwest. The pipes have been shipped to the Kimball factory for revoicing. There will be a new console, built by Kimball, to replace the old one. The organ will be installed on the two sides of the chancel to make more room for the choir. Completion of the work is scheduled for Sept. 15.

Gordon Dixon, A. A. G. O., organist of the University Christian Church, who presides over a four-manual organ, is making good use of it. In addition to his organ work he is making rapid headway as a composer. Representative numbers from the bulletins are as follows: "Rex Gloriae," Day; Prelude and Fugue in C minor, Bach; Cantabile, Widor; Chorale in B minor, Franck; "Piece Heroique," Franck; Toccata, Gigout; Prelude on a Gregorian Tone, Candlyn; Toccata and Fugue in D minor, Bach; First Sonata, Mendelssohn; Prelude, Fugue and Variation, Franck; Concert Piece No. 2, Parker; Toccata, Boellmann.

Miss Vera Moore, a pupil of Joseph H. Greener, has been appointed organist of the Green Lake Methodist Church.

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